First Studies in Music Biography

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To Blanche Bloch

FIRST STUDIES

IN

MUSIC BIOGRAPHY

THOMAS TAPPER

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DIRECTIONS.

This book is intended for initiative study. If it be used as directed, an amplification of the knowledge gained will be easily secured.

I. The author's intention is that the book be used for actual study.

II. It presupposes that the student will continue to learn and therefore to extend his investigation of the subject into other books. Hence this volume is not final.

III. It aims to present not everything, but what is needful as one's first knowledge, and yet some suggestions beyond it.

IV. Hence besides being a book of requirement it is also a book leading to further study.

V. It aims to fix the composer not merely in his century, but in relation to other men, thus making a group easy to retain.

VI. Experience proves that young students should

correlate studies, to a certain extent. Hence some prominent facts in general history, especially of the United States, are presented.

In the structure of the book the author has aimed to impress the pupil with rememberable things. The method of securing it is left to the individual. For those who have no special plan of procedure the following may be suggested: Read the biographical text carefully throughout, making no effort to remember it. The mind, if at all interested in a subject, will retain some facts from a first reading. This natural retention should provide the nucleus about which to gather all that remains to be learned. One must get all that is possible out of every known fact and keep it in relation to other facts. In isolation it will be found useless. Place little faith in memorizing. Certain facts, like the majority of dates, the distance from one town to another, the street in which a certain house stands, are infinitely more secure in books than in one's mind.

The text once read should be thought upon—and then reviewed through the first series of questions. These are simple, refer to no matters of detail, and should be answered orally. Again, let the mind review its possession, and then proceed to the second set of questions, which are more particular in their demands than those of the first series. The answers to these should be written and subsequently corrected

either by the teacher or by the student himself. These demand some investigation.

It may be pointed out here that the habits of mentally reviewing what one has learned, of writing replies to questions carefully and comprehensively, and of making even a little investigation of other texts are worth, to the student at least, as much as the information that results from these activities.

THOMAS TAPPER.

BLUE HILL, MAINE,
30th of July, 1900.

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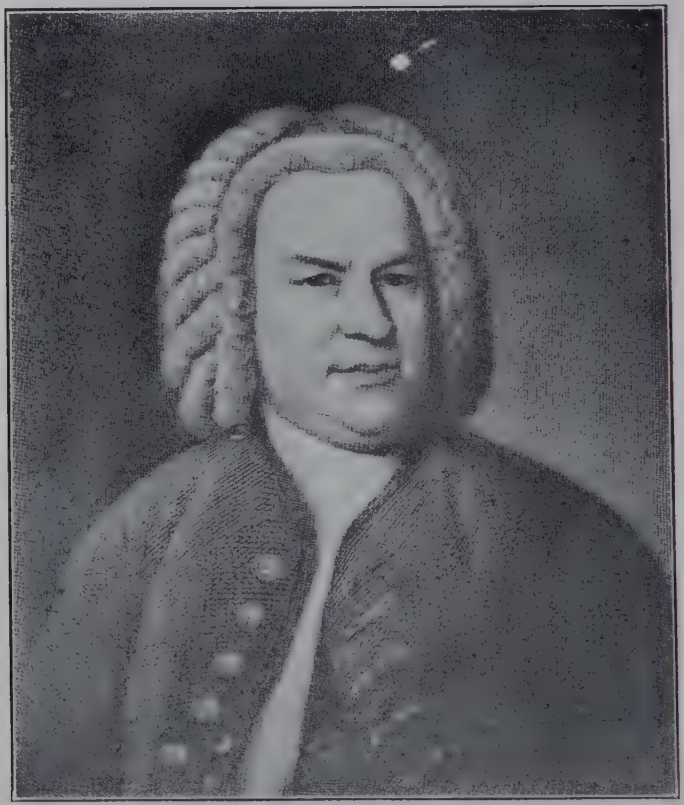
Er ist kein Bach, er ist ein Meer.

—BEETHOVEN.

JOHANN SEBASTIAN BACH.

1685-1750.



JOHANN SEBASTIAN BACH

JOHANN SEBASTIAN BACH.

I.

One of the early members of the Bach family was Veit, son of Hans Bach, who lived in Wechmar. Veit was a miller. He loved music so much that he played the cithara while the corn was grinding in the mill, a pastime of which his great descendant said: "They must have sounded merrily together." Veit, son of Hans, had a son, Hans, known as the Player. He had lessons in music from another of the family named Caspar Bach, town-piper of Gotha. This Hans was talented in music, and no doubt merry-hearted, for it was written of him on his portrait: "Here you see Hans Bach playing the violin. When you hear him you have to laugh." Indeed he must have been merry. He and most of the people in the village where he lived died of a plague. This was six years after the Pilgrims landed at Plymouth, Massachusetts.

Merry Hans had a son, Christoph, organist in Weimar. In time he became the father of three boys, a Georg and two Johanns. The two Johanns were twins and very much alike. One of them, Johann

Ambrosius, studied music and became town-musician in Eisenach, a little town in Thuringia where the Wartburg stands, a castle made famous by the song contests held there by the master-singers,

THE HOUSE IN WHICH BACH WAS BORN.

Walther von der Vogelweide, Wolfram von Eschenbach, and others. It was here that there was born to Johann Ambrosius and his wife Elizabeth, formerly of Erfurt, on the thirty-first day of March,

MORNING PRAYERS IN THE BACH FAMILY

new style, 1685, a son, Johann Sebastian Bach, great-grandson of Merry Hans, the Player, and great-great-grandson of Veit, who plucked the cithara while the corn was grinding in the mill.

Johann Sebastian Bach became the most noted member of a family that had been famous in music for two hundred years. Particularly in Thuringia, but not there alone, the best music positions were held by the "Bachs." Indeed, so noted were they that people who held town-music positions were called "Bach" whether or not that chanced to be their surname.

It was a name that showed how greatly any musician of the family was respected. They met in family gatherings, made music, learned of it from each other, and by steadfastness, perseverance, and earnest love for study they became acquainted with all that was best in the art. Thus, by sincere effort, they overcame, to an extent, limitations of the time. It was not easy to travel, letters were uncertain, and news was carried only by the chance voyager. There were no trains, no telegraph, no telephone. No way existed, in fact, of shortening long distances; and that is what these inventions do for us. To meet and to exchange ideas with one another was, with the Bachs, an evidence of their desire to live as broad a life as possible. All biography shows us that it is this kind of activity that makes great men.

The family skill in music, its devotion to the best in the art, were intensely concentrated in Johann Sebastian. The story of his life pictures the unfolding of a great talent, possessed by a man of determination and of simple habits. He was a doer of deeds in the music-life that have never been surpassed; he knew how grave a responsibility his talent was, and recognized that it demanded him to give constant labor if he desired great accomplishment.

If Johann Sebastian Bach could have visited America in his boyhood he would have found New York a busy place of four thousand people. He would have learned in New York that a few years before, William Penn met the Indians beneath a great elm-tree that grew beside the Delaware River, bought land of them, and made with them a treaty of peace and good-will. The next year he laid out a capital city for the colony, naming it Philadelphia.

Had Sebastian visited Boston when he was seven years old, he would have found all the Massachusetts colony in a state of excitement, for in that year, the people, especially in Salem, became possessed of the thought that witches were about. A number of persons, accused of witchcraft, were hanged.

But it happened that the boy spent his early years far differently. He lived at home about ten years; his mother dying when he was nine years of age, and his father soon after. Music was of daily

occurrence in the household. Sebastian not only heard it well performed, but he had lessons from his father (who has been pictured with a brown beard and dressed in a blouse) in violin-playing. Of Sebastian, as a member of his father's house, we know no more than this. But it is possible that, as he had a fine voice, he may have gone to school in Eisenach, learned to sing, and—following the ancient custom—marched through the streets "singing hymns and asking alms just as Martin Luther had done in the same town two hundred years before." *

II.

The ten-year-old boy, who had lost both father and mother, passed to the care of a brother, fourteen years his elder. This was Johann Christoph Bach, organist in the town of Ohrdruf. He had been well taught in music by a master named Pachelbel, who was widely known and respected for his knowledge. Sebastian had lessons of his brother in clavichord-playing. At the same time he attended a school called the Lyceum, where the scholars received both an academic training and music instruction. Here he studied rhetoric, theology, and arithmetic; and read Cicero and Cornelius Nepos in Latin and the

* Philipp Spitta.

New Testament in Greek. Besides these studies, a certain number of hours every week were required in music. The boys sang under the cantor at church services, weddings, and funerals; and, at times, from door to door in the town, asking alms, a custom very common in those days.

It was while living with his brother, in Ohrdruf, that Sebastian had to use his wits to get some music to play beyond what he received for lessons. In his brother's library there was the very volume he wanted. It contained pieces by the best masters of the time and attracted the boy immensely. But the brother forbade him the use of the book saying the music was too difficult. Sebastian determined, however, to know about this music, and on moonlight nights he crept down-stairs, took the forbidden volume from the book-case and patiently copied every note. This task lasted six months, and was just finished, when the brother, chancing to discover the copy, took it away.

Sebastian lived with his brother about five years; at the end of that time, being fifteen years old, he was obliged to earn his own living. The consequence was that he and another boy from the Lyceum, Georg Erdmann by name, left school and choir, and walked from Ohrdruf to Lüneburg, a distance of two hundred miles, to seek admission to the choir of St. Michael's School.

III.

Lüneburg was, then, Sebastian's third place of residence. His skill as a clavichord-player and as a violinist, together with his fine voice secured him a place in the Matin choir, a choir composed only of the best singers of the school; for here, too, he received both an academic and musical training. He continued the study of Latin and Greek, and added divinity and logic. There was an excellent library at the school, and he often heard the church-service given with an orchestra added to organ and singers. Thus he had come into an environment which offered him the best opportunity to learn that he had thus far enjoyed. And he did not neglect it for a moment; for even after his voice had changed he was still there having, no doubt, made himself so useful in clavichord- and violin-playing and in assisting the choir director that he could not be dispensed with. Until his voice changed, Sebastian not only took part in the music service of the church but sang in the streets, from door to door, asking alms, as he and the other boys had done in Ohrdruf.

For three years, Sebastian remained in Lüneburg. He had never before heard instrumental music as fine as that given there. It attracted him so that he gave it his attention more than ever; especially after his singing days were passed. Three sources of

inspiration seem to have influenced him to make instrumental music a theme for earnest study. The first was the presence in Lüneburg of a distinguished composer, Georg Böhm by name, who has been called "an artist, and a great musical genius besides." * He was organist at another church in the town, St. John's. From him Sebastian Bach learned much, both about the organ and music composition, meeting him more as a friend than as a pupil. All through the life of Sebastian Bach we see evidence of this trait of hallowing friendship by adding to it the spirit of mutual improvement.

The second inspiration which tended directly to increase Bach's interest in instrumental music was Johann Adam Reinken, called the father of North German organists. He was, at the time of Sebastian Bach's residence in Lüneburg, organist at a church in Hamburg. Thither Sebastian walked on holidays to hear him play; inspired by the greatness of the man and by the fact that Reinken was the teacher of his friend, Georg Böhm. The eager boy was destined to meet the famous Hamburg organist in later years.

The third source of inspiration for the young musician was the band of a duke at the town of Celle which performed French music delightfully. To

* Philipp Spitta.

Celle, as to Hamburg, Sebastian trudged to hear new and greater works and from them to learn; not daunted by the fact that from Lüneburg to Celle is fifty-four miles, and from Lüneburg to Hamburg more than thirty miles, journeys which he had to make, of course, afoot. He thus became familiar with the French style of music, which he admired, at that time, and much of which, following his usual custom, he copied.

IV.

When Sebastian was eighteen years old he secured his first appointment. His singing days were over. Perhaps this led him to seek a place; and he became a violinist in the court-orchestra of the Prince Johann Ernst, brother of the reigning duke of Saxe-Weimar. This shows us that he must have continued to increase his knowledge of the violin, and to have practised it in addition to his singing, his clavichord-playing, and the school-lessons which he had in common with the other boys. Thus the early lessons at home, when his father and mother were alive to watch and to guide him, served now in good stead.

But he did not remain even a year in his first place. Toward the end of summer he accepted a position as organist in Arnstadt, a town but five or six miles from Ohrdruf, his second boyhood home.

V.

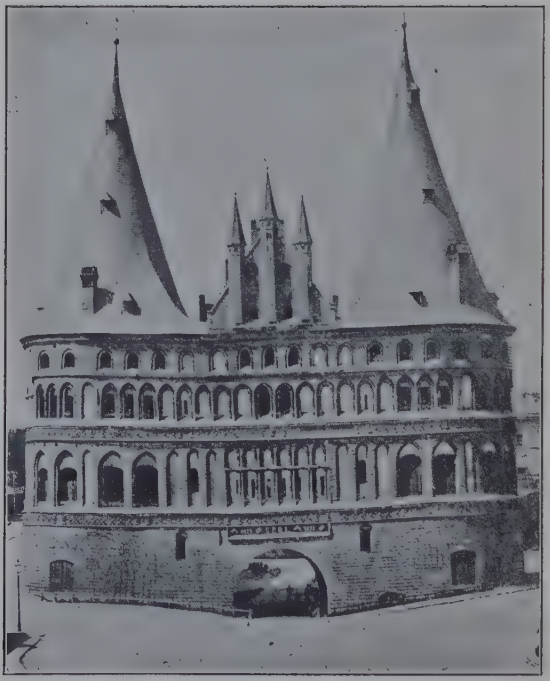
Formerly there had lived in Arnstadt, as organist, a grand-uncle of Sebastian's, Heinrich Bach by name. He was a skilful man, an earnest student and a great lover of music. It is told of him that, as a boy, he would trudge off to a neighboring town, of a Sunday, to hear the organ, there being none in his own town of Wechmar. So fine an organist did this earnest boy become and so greatly was his talent regarded by the people in Arnstadt that for eleven years after his death they would accept no one to take his place. When, however, Sebastian Bach played to the church authorities he was at once hailed as a worthy bearer of the great name of Bach, and so skilled as to be acceptable as the follower of the honored Heinrich. For being so laudably like his ancestor, for his skill and his labor, he was to receive a sum of less than sixty dollars per year. He remained a number of years in Arnstadt, did the little work which his position required of him, and studied diligently in his spare hours. He aimed to perfect his playing and to learn music composition, both by studying the works of others and by original writing. Many of the master works of the time he copied, that he might become intimately acquainted with the thought of the best composers.

Though Sebastian Bach had already given his

attention to composition during his residence in Ohrdruf, it is from the time of his residence in Arnstadt that his writing claims attention. But he regarded this time as a period of apprenticeship, and in later years rewrote or destroyed his Arnstadt compositions. To this period belong a church cantata, and two descriptive caprices; one about a Cackling Hen; the other intended to suggest the scenes and emotions incident upon his brother's departure as a hautbois-player in the Swedish guard.

It was during the Arnstadt residence that Sebastian Bach journeyed to Lübeck, in North Germany, to hear the famous Danish organist Dietrich Buxtehude. He made this journey of more than two hundred miles on foot, in November, when he was twenty years old. The authorities at Arnstadt granted him, for the purpose, a month's leave of absence, but so greatly was he impressed with the masterly qualities of Buxtehude's playing that he remained away for three months, walking home again—over that long distance—in February.

Buxtehude was a brilliant performer, and a composer of much merit; his church-service music was often given with an orchestra, and was in general elaborately planned. Sebastian learned much from him regarding the capacity of the organ, more especially in the use of the pedals; further he learned the meaning and saw the application of elaborately



HOLSTEIN THOR, LÜBECK.

conceived and executed compositions. With so significant an object lesson before him, and, perhaps, encouraged by the friendly attitude of Buxtehude, it is no wonder that he prolonged his stay. On returning to Arnstadt, however, Sebastian was severely taken to task by his superiors. His reply was characteristic: "I have been in Lübeck for the purpose of perfecting myself in my art." The church authorities also took occasion to point out to him that his method of accompanying the chorale was distasteful to the congregation. He was accused of using "perplexing variations," "strange harmonies"; of playing now "too tediously"; and now, in such manner that "the music was too short."

Of the various charges set against him, no friendly settlement was ever made, but he was not dismissed. He continued to improve himself, and the result was that his reputation spread rapidly. While he enjoyed the study-time which the slight demands of his work allowed, he yet desired a place which, requiring more, would compel him to produce and to perform more. It was this thought, undoubtedly, that led him to accept the position as organist in the Church of St. Blasius, in Mühlhausen, a town about thirty miles to the north.

It was in June, following his twenty-second birthday that Sebastian Bach formally accepted the new position. He asked that as much salary be given

him as he had received at Arnstadt; that payments "in kind" be delivered at his door without expense; this refers to certain quantities of corn, wood, and fish that were given him instead of a larger payment in money; and further, he asked for a cart to move his household goods to his new home. Being now in his twenty-third year, skilled in his art, experienced, with a growing reputation, he deemed it time to make a home of his own. In October, he married his cousin, Maria Barbara Bach, daughter of an organist at Gehren, a town not far distant. She became the mother of two noted sons, Wilhelm Friedmann and Karl Philipp Emanuel. Bach labored earnestly in Mühlhausen, improved the chorus and orchestra; and, to begin with, brought out one of his own works, a cantata; a form of composition that received his best thought for many years.

But, unfortunately for his good intentions, he found himself associated with a pastor who did not regard music as an essential part of the church service; he did not consider that it contributed anything of value. This effectually put a stop to the production of original works, or forced Bach to have them produced elsewhere. Wanting this opportunity in his own church and influenced perhaps by the expenses of married life he resigned his position and sought a wider field.

It was a year from the time that Bach had entered

upon his duties in Mühlhausen to his acceptance of his next situation, that of organist in the ducal chapel, in Weimar, in which town he had had his first appointment, as violinist, five years before. It is pleasant to note that he left Mühlhausen in such pleasant relations with the church authorities that they requested him to continue his supervision of the organ.

VI.

Bach remained for nine years in Weimar, a length of time which could have been made possible only through conditions which to him were at once pleasant and profitable. In those years he continued to study assiduously; his reputation as the greatest organist of the time became established; and his greatest organ works were written. From his twenty-third to his twenty-eighth year he gave his attention almost wholly to organ composition. Two influences brought this about. First, the organ at the castle church was a fine instrument, the congregation was distinguished, and the young composer-organist was stimulated to do his best. Second, for a period of eight years, he enjoyed the companionship of the musician, Johann Gottfried Walther, a composer skilled in the contrapuntal forms of writing. This friendship, like that which existed between Bach and Böhm, resulted in a gain in knowledge which shows

us on what a lofty plane of thought these men communicated.

The boyhood lessons which Bach had in violin-playing seem to have endeared him to that instrument, connected as it must have been in his mind with home, father and mother. Here, too, in Weimar, his first residence was intimately associated with the violin. He must have thought of all this as he took up for serious study the violin concertos of the Italian composer, Vivaldi. He arranged sixteen of these for the clavichord and three for the organ.

During the last years of his Weimar residence Bach gave his fullest attention to the cantata. This came about from the nature of his duties. The Weimar cantatas are among his most important works. They are important "in the solo songs,—in them he displays a rich varied melody throughout, and everywhere strikes the right note of feeling in a masterly manner."*

During the years of his residence in Weimar Bach made journeys annually to different cities to hear music, to meet musicians, and to try organs. His fame spread, and he was much in demand; his skill and opinion being held in high esteem. One of these journeys took him to Halle, the birthplace of Handel. Here he applied for an organ-position but

* Dr. Hugo Riemann.

failed to obtain it, asking too high a salary. On another occasion he brought out a cantata in Leipsic, the city in which he was to fill an important post, later in life. It was in the year of this visit to Leipsic that Bach went to Cassel and played a pedal solo on the organ in such a remarkable manner that, it was said, few could equal it with the hands. A royal personage present was so filled with admiration for the astonishing performance that he drew a precious ring from his finger and gave it to Bach.

When thirty-two years old Bach went to Dresden, on his annual journey. At the time there was also visiting there Louis Marchand, organist of St. Benedict's, in Paris. He was a man of great ability and a distinguished performer on the harpsichord and organ. It was arranged that a test of skill should take place between him and Bach; but Marchand, probably fearing his rival, did not present himself.

In the year of this journey to Dresden Bach's residence in Weimar ceased. He probably resigned by reason of the appointment of another to a place to which he felt entitled.

VII.

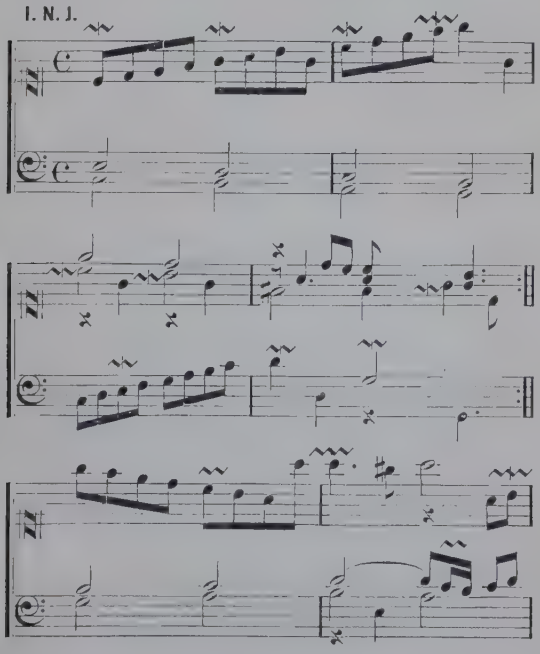
His next position was that of music director to the prince of Anhalt-Cöthen; and he retained it for six years; years which were to be productive. While

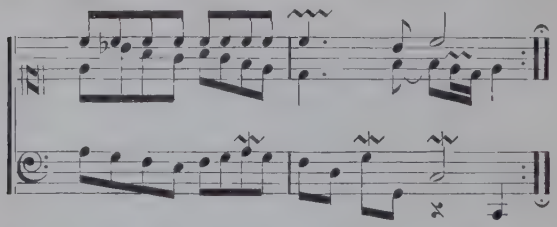
the demands of the position in Weimar busied him at first with organ-composition and latterly with the cantata, the conditions at Cöthen were such as to turn his attention to instrumental music in general, save for the organ; there being no good instrument at his disposal.

The prince, Leopold by name, had been a student of music in Italy. He was nine years younger than Bach, and an earnest youth. He could play well on the violin, the viola, and the clavichord; and he sang well, having a bass voice of good range and quality. He thus showed himself to be a patron of earnest kind for Bach to serve. And it resulted in that he not only understood and appreciated Bach's genius but liked him so much as to make him a personal companion. They studied and made music together, became travelling companions, and were undoubtedly warmly attached. During one of the journeys which Bach took with the prince, his wife, Maria Barbara Bach, died and was buried before the husband could reach home.

The full care of a family of children now fell upon him. The eldest was a daughter, Katherina Dorothea; and there were three sons, Friedmann, Karl Philipp Emanuel, and Johann Bernard. Friedmann was a talented boy and for him, during the years of his residence at Cöthen, the father wrote a music course. It opens with a book of clavier pieces, called the

Clavier Büchlein, simple in character, which the boy began to learn when he was ten years old. This is one of its pieces, written in the C-clef for the right-hand, a custom very common at the time ; and availed of because it allowed one to write with little need to





employ leger lines. The initials I N J at the beginning stand for *In Nomine Jesu*, a little indication of the lofty spirit which pervaded all that Bach did.

On completing these pieces Friedmann took up the Two and the Three Part Inventions. Then came the Preludes and Fugues of the Well-tempered Clavichord; pieces in which there was a union of technical difficulty, with beauty of expression and clearness of form. Only the first volume of these Preludes and Fugues could have been studied by Friedmann in his boyhood, for the second was not written until many years after. Not only was clavichord practice required, but music composition, as well. "No one," said Bach, "could succeed who knows not how to think musically." In Cöthen, then, Bach wrote the Clavier Büchlein, the first part of the Well-tempered Clavichord, and, besides these, the French Suites, six in number. Each suite consists of several dances. The Allemande, Courante, Sarabande, and Gigue appear in every suite, and often, between the

Sarabande and Gigue, other dances occur. Bach was very particular to keep this order. Handel, as we shall see, was not. These French Suites Bach wrote for Anna Magdalena Wülken, a young woman of sound musical education, and a good singer. She became his second wife. The years of their married life were extremely happy. She was interested in all his work; he composed songs and clavichord pieces for her; she copied much of his music and the copies still exist. There are still to be seen in Bach's autograph two books of pieces which he composed for her. They are beautifully bound and were probably intended as presents. The one is dated 1722, the other 1725.

During the Cöthen residence, Bach continued his practice of making an annual journey. One year he went to Halle hoping to meet Handel who was visiting his family there, but he had gone just before Bach arrived. Then came a tour to Hamburg in which city he applied for the position as organist in the Jacobikirche, and was not accepted because another candidate was able to pay a large sum to secure it. But on this visit he played at Reinken's church, which, we must remember, he visited in his Lüneburg days, as an admiring boy. Now he was a mature man, with, perhaps, no living equal; at least with no superior. Reinken was no longer at his best, being not far from one hundred years of age; he was

loved and revered rather for the great skill he had evinced in the past. That Sebastian Bach had come to Hamburg and was to play to the public on Reinken's organ was announcement enough to attract a large and distinguished audience. At the end of the performance Reinken said: "I thought that this art (of organ-playing) was dead, but now I see that it lives in you!"

It has been pointed out* that the competitive trial which was arranged to take place between Bach and Marchand in Dresden proves Bach to have given his attention to the clavichord to much purpose. During the Cöthen period he studied it assiduously; and besides writing master-works for it, became intimately acquainted with the laws of its structure and with its capacity and possibility as a tone-producing instrument. He seems always to have been a close student of the mechanical structure of instruments and undoubtedly became an authority on the subject. It will be remembered that on leaving Mühlhausen he was requested by the church authorities to continue to supervise the organ, which meant in general to attend to its tuning and repair. His opinion was frequently sought and he was often busy in his leisure hours constructing instruments. He invented a lute clavicembalo and a viola pomposa. Among his

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*By Dr. Riemann.

works there are compositions written for instruments no longer in use; sonatas for the gamba, partitas for the lute, and a suite for the viola pomposa; this last being an instrument of his own invention.

The question of tuning interested him. Many years before, in fact during the time of his childhood, there had been established by students of clavichord structure the theoretic principles of so tuning the instrument that the scale might be played from every key. Every one of the twelve keys of the octave was not then available, as it is now, for a scale starting point. But through the studious efforts of Bach and others this was gradually brought about by equal temperament, a tuning device which does not present a true scale from certain tonics at the expense of having no scale possible from others; but allows a scale to be taken from each one of the twelve keys of the octave; each sounds relatively like the others, and yet no one is a pure scale. To this device Bach gave his attention. He tuned his own clavichord on this, the equal temperament plan, and wrote in all major and minor keys. Hence his works made new demands upon the hands for they placed them in new, previously unused, positions upon the keyboard. Formerly the thumb and fifth finger took but little part in the playing. Bach's form of writing demanded not only that all the fingers be used but that they be equally strong and independent.

VIII.

A week after the marriage of Bach and Anna Magdalena Wülken, prince Leopold, Bach's patron, took a wife. This lady had so slight an interest in music that Bach desired no longer to retain his position. Hearing of the death of Kuhnau, cantor of the Thomas school in Leipsic, he left Cöthen seeking to obtain the position. And he succeeded, securing his appointment officially in May of the year he was thirty-eight years old.

An opportunity to educate his little ones, and a wider field for his own development were, perhaps, the chief reasons for Bach's decision to seek and accept this position. He retained it until his death, a period of twenty-seven years. He was known as cantor of the school; but one does not get from this a definite impression of the work he had to do. The school had already been in existence over four hundred years. It had seven teachers. Four were called superiors. Bach was fourth, that is, lowest, in authority of these. It was his duty to give lessons in music, in Latin grammar, and in the Latin catechism of Luther. He was allowed, however, to secure a substitute for the lessons in Latin and religion. This permitted him to concentrate all the more on the school work in music; besides which he had the management of the music in four of the Leipsic

churches, and was required to prepare special music for holidays, special days, weddings, and funerals,

St. Thomas School, Leipsic.

which last he was expected to attend in person. Furthermore he had duties which constituted him practically town-musician.

There is no doubt that Bach knew full well what an amount of labor he was taking upon himself and welcomed the opportunity for the development which it afforded. And further, there can be no doubt that he would have taken great delight in every task imposed upon him had he been allowed to proceed peacefully and in a dignified manner with his work.

But his Leipsic residence was embittered by enmity and misunderstanding between himself, his superiors and associates. When he went to Leipsic, the Thomas School was not in a prosperous condition. It was in a state of declining strength and influence which allowed rival organizations to injure it. Bach recognized this; and immediately gave his support to building up his department. His every task was done well. In examining candidates for choir positions he took the greatest pains to write out carefully a report on each person so as to have a trustworthy basis for accepting or rejecting a singer. In preparing church music he composed it so as most admirably to carry out the central idea in the service for the day. In brief, in everything he did he brought a thoroughness and care to bear that must have resulted to the well-being of the school had he been left undisturbed. But his efforts were misunderstood, and he gained the enmity of his superiors. They attempted to subject him to their ways of thinking and doing. To discipline him they

restricted his labor and reduced his salary. So distressed was he at this that, hoping to escape from so uncongenial a place, he wrote to his friend Georg Erdmann, with whom he had walked, when both were boys, from Ohrdruf to Lüneburg seeking places in the choir. Erdmann now held an important post at Danzig and was probably a man of much influence. Bach also wrote to the elector at Dresden stating his case; but nothing resulted. Then he appealed to the king, stating the condition of affairs at the Thomas school and praying him to set matters aright. With this letter he sent as an offering a portion of the greatest of his masses, the one in B minor. But even this appeal failed of immediate results.

Bach's purpose in writing to Erdmann was to inquire for another position, one of more congenial nature than that at the Thomas school; but it resulted in nothing. The letter, however, which he wrote on that occasion is a splendid bit of legacy. In it he presents a picture of his home-life that is in great contrast to the turbulent official life which he was living at the same time. He says: "I must now acquaint you with somewhat of my domestic estate. For the second time I am married, my first lamented wife having deceased at Cöthen. Of her I have living three sons and a daughter, whom Your Excellence will kindly remember to have seen at Weimar; of the second marriage there are living a son and two

daughters. My eldest is a student of law, the next two are at school in the first and second classes, and

ST. THOMAS' CHURCH, LEIPSIC.

my eldest daughter remains unmarried. The children of my second marriage are still little, the eldest a boy of six years. Altogether, however, they are

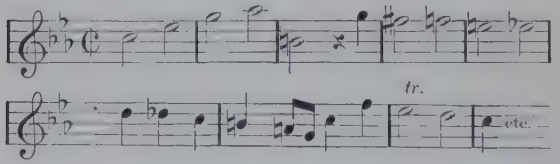
born musicians, and I can assure you that even now I can arrange a concert with my family, whereas my wife that now is sings a pretty soprano, and my eldest daughter plays not amiss."

Though there was little peace in his life away from home, Bach's Leipsic residence was a period productive of works of the highest order. The Mass in B minor has already been mentioned. Of cantatas he wrote enough to cover a period of five years, giving a new one on every church day. To this period belong the Christmas oratorio, the Passion music, four masses (not including the one in B minor), the Goldberg Variations, the second book of the Well-tempered Clavichord, the Musical Offering, the Art of Fugue, and the English Suites.

The habit of taking an annual journey was still maintained. With one of his sons he visited Dresden to hear the opera, or rather, as he styled it, "the pretty Dresden songs." On another occasion he visited his majesty, Frederic the Great, at Potsdam. His second son, Karl Philipp Emanuel, was in this monarch's service as chamber musician. To him the king had repeatedly expressed the desire to make his father's acquaintance. Bach, now sixty-two years of age, determined to visit the famous ruler. He was received in a truly royal manner.

The king was a lover of music and had an orchestra which gave evening concerts before the court.

He was a performer on the flute and played it at these concerts. One evening just as the music was about to begin, a servant brought to him a list of the people who had that day arrived at the palace. With the flute to his lips he glanced over it, and coming to Bach's name he excitedly exclaimed, "Gentlemen, old Bach has come!" There was no concert that evening, save the one given by Bach himself. The king conducted him from room to room that he might try the pianos, especially the Silbermanns. Bach improvised. One improvisation was upon the following theme, proposed by the king himself:



When Bach reached home he wrote out the theme and its development making of it a work which he called The Musical Offering. This he sent as a greeting to his majesty.

IX.

Bach was a hard-working man. His talent was enormous, but not so enormous as his patience or

his industry. He loved rather to live in a quiet surrounding than in the noise and confusion of the world. He composed a great quantity of music, much of which he rewrote, rearranged, and studied, until it presented, what seemed to him, its best aspect. He copied and arranged the works of other

FACSIMILE OF THE OPENING MEASURES OF THE FIRST PRELUDE IN BOOK I, WELL-TEMPERED CLAVICHORD.

composers; for printed copies were not to be had, or, in any case were rare and costly. He is said to have written out, with his own hand, the first book of the Well-tempered Clavichord three times. Of the enormous quantity of music which he composed he saw but a trifle in print. The clavichord pieces, written as Friedmann's first book, the Musical Offering, some chorales, and the Goldberg Variations

form the most part. He engraved the Art of Fugue himself, but it was not published until two years after his death; and then by his son, Karl Philipp Emanuel. The Well-tempered Clavichord did not appear in print for nearly fifty years after his death. It then came out in London, published by Kollermann.

No doubt many of Bach's manuscripts were lost after his death. As the English Suites are not known to exist in his autograph it is likely that other works disappeared without having been carefully copied and preserved. This loss of Bach's works is due to the fact that no one suspected his greatness at the time of his death; he quickly passed into forgetfulness, and his manuscripts were not properly cared for.

His last days were passed in blindness, brought on by his constantly writing, copying, and arranging music. His last composition was done by dictation, one of his pupils, Altnikol—who was his son-in-law —writing for him the chorale:

When we are in the depths of need.

Just before his death he directed that its title be altered to:

Herewith I come before Thy throne.

He died after eight o'clock, of the evening of July 10, 1750, being then a little more than sixty-five years of age.

J. S. BACH, AFTER THE MONUMENT AT EISENACH

Nearly a century of neglect followed his death. To mark the one hundredth anniversary of his death the Bach Society was founded at Leipsic. Robert Schumann was one of the original members. Its purpose was to issue all the works of Bach that could be found, in at least one volume annually. There had, however, been one momentous event in connection with him, through the instrumentality of Mendelssohn. In March, 1829, he brought out the Passion Music in Berlin one hundred years after its production. In this effort interest in Bach was started and has constantly increased. It was also through Mendelssohn's activity that a monument was erected to Bach, in Leipsic, at the unveiling of which his last descendant, a grandson, Wilhelm Friedmann Ernst Bach, was present with his wife and two daughters. In Eisenach, his birthplace, a monument was erected in 1884.

Anna Magdalena, who impresses us as we read, as a lovable and talented woman, died a town-pauper; and her youngest child was aided by a public subscription to which Beethoven contributed. But the world to-day pays a tribute to the name and works of Johann Sebastian Bach which, though it was for a long time withheld, is no less sincere.

TABULAR VIEW.

1685–1695.	EISENACH.	Lived at home. Learned singing and violin-playing. Probably attended Eisenach school. Street-singing, asking alms.
1695–1700.	OHRDRUF.	Lived with his brother Johann Christoph. Attended Lyceum, school studies and music. Clavichord lessons from his brother.
1700–1702.	LÜNEBURG.	Member of St. Michael's school, Lüneburg. Sang in Matin choir. Advanced studies in school and music. Walked to Hamburg to hear Reinken, and to Celle to hear the ducal band.
1703.	WEIMAR.	As violinist.
1703–1706.	ARNSTADT.	As organist. Studied industriously organ and composition. Walked to Lübeck to hear Buxtehude.
1707–1708.	MÜHLHAUSEN.	As organist. Married Maria Barbara Bach. Produced the Ratskantata.
1708–1717.	WEIMAR.	As court-organist; later he became concertmeister. Organ compositions. Cantatas. To Halle, Dresden (Marchand).
1717–1723.	CÖTHEN.	Capellmeister and director of the prince's music. To Halle, Hamburg (played at Reinken's church). Clavier Büchlein, The Well-tempered Clavichord, Suites, works for violin, flute, gamba. Concertos for various instruments. Married Anna Magdalena Wülken.
1723–1750.	LEIPSIC.	Cantor of Thomas school. Visit to the king. Musical Offering, Art of Fugue, Cantatas, Passion Music, B-minor Mass, Suites, Partitas.

QUESTIONS.

Questions under I are easily answered from the text. Questions and suggestions under II demand more patient work with the text, and, in some instances, research outside of the text. The habit of research is invaluable to the pupil and should be cultivated if possible.

I.

1. In what year did Merry Hans, the Player, die?
2. What instrument did he play?
3. What instrument did Christoph, son of Merry Hans, play?
4. Where did Christoph's son, Johann Ambrosius, live?
5. What castle is in the same town?
6. What made it famous?
7. How did the Bach family show its great interest in music?
8. How long did Sebastian live at home?
9. What instrument did he learn to play under his father's instruction?
10. What is it likely that he did as a member of the Eisenach school?
11. With whom did Sebastian Bach make his second home?
12. What school did he attend?
13. What did he study there?
14. What music lessons had he from Johann Christoph?
15. Where had the school-boys to sing under the cantor?
16. How long did Sebastian remain in Ohrdruf?

17. Where did he go from there?
18. How far is it, and how did he get there?
19. What was his purpose in going so far?
20. What secured him a place in the Matin choir?
21. What studies had he here besides music?
22. How did he prove himself useful after his voice had changed?
23. What three sources of inspiration gave him especial interest in instrumental music?
24. What was Sebastian Bach's first position?
25. In what year did he accept it?
26. Where did he go next?
27. Tell what you have read about Heinrich Bach.
28. How did Sebastian spend his spare hours while at Arnstadt?
29. Later on, how did he regard his compositions of this period?
30. Name some works of this time.
31. What famous organist did he travel far to hear?
32. In what respects did he learn much from him?
33. Was he fortunately situated as organist in Mühlhausen?
34. Where did he next go, and how long did he remain?
35. What led him to give especial attention to the organ while in Weimar?
36. What composer's works for the violin did he arrange, and for what instruments?
37. To what music-form did he give special attention during the latter part of his Weimar residence?
38. What demands were made upon Bach at Cöthen?
39. Was his patron appreciative, and how?
40. What two sons of Bach were the most illustrious?
41. What works, now employed for piano, did Bach write at Cöthen?
42. Who became his second wife?
43. What talent and interest had she in music?

44. Tell about Bach's travels during this time.
45. For what instruments, not now in use, did he write?
46. Speak of his intimate knowledge of the construction of instruments.
47. Tell about equal temperament.
48. How did Bach's writing affect fingering?
49. Whom did Bach succeed as cantor of the Thomas School?
50. In what year was this?
51. How long did he retain this position?
52. Tell about the school and his duties.
53. How did his associates weaken the good effect of his efforts?
54. To what friend, of boyhood years, did he write?
55. Tell of his visit to the king.
56. What work did he write on the king's theme?
57. Name other works of the Leipsic period.
58. Which of Bach's compositions were published during his lifetime?
59. When was the Well-tempered Clavichord first published, and where?
60. When and through whose efforts was an interest in Bach awakened?

II.

61. Describe the cithara.
62. What is meant by town-piper?
63. Who were the master-singers?
64. What is a cantor?
65. What is meant by Matin choir?
66. What is meant by "contrapuntal forms of writing"?
67. What is a concerto?
68. Define invention, prelude, fugue, suite.
69. What movements regularly occur in the French and English suites of Bach?
70. Compare Bach's suites with those of Handel.

71. What intimate knowledge of instruments, especially of the piano class, had Bach?
72. What is meant by improvising?
73. What need had Bach to copy music of other composers?
74. Of what gain was this habit to him?
75. What instruments could Bach play?
76. What do you understand by "Passion Music"?
77. What is a cantata, an oratorio, a mass, a partita, a caprice, a chorale?
78. Make from the text a list of the works of Bach mentioned there.
79. Make a list of forms mentioned in the text.
80. Name at least five contemporaries of Bach.
81. When and where were the following born? Give full name of each: Pachelbel, Vivaldi, Kuhnau.

In spirit and in truth—the creator of the oratorio.

—EDUARD HANSLICK

GEORGE FRIEDRICH HANDEL.

1685-1759.

GEORGE FRIEDRICH HANDEL

GEORGE FRIEDRICH HANDEL.

I.

In the history of German music the names of Bach and Handel are foremost. They were born but a few weeks apart, and in towns not far distant from each other. The one was of a family that had been famous in music for many generations; the other of a family that possessed no member devoted to that calling. Both these men became distinguished as composers of sacred forms of music; they were organists of unusual skill; they played the violin and the clavichord; both were persistent workers, men of determination and of strong personality; they were alike of large frame, and alike, they died blind.

These men never met. Handel probably knew little of Bach. Bach, however, knew about Handel, admired his genius, copied some of his music for study, and journeyed to his birthplace for the purpose of making his acquaintance.

While Bach lived quietly in Germany, Handel traveled and became famous throughout Europe, more particularly in Germany, Italy, and England.

His music was widely known and the interest of musicians and of the public centered in him. He had hosts of friends at court, among music lovers, and in the public at large. His compositions generally brought him much money; and they were usually given in a fine manner.

Bach's life was a strange contrast to all of this. He traveled little; he was not so generally known, in fact, he was but slightly known out of his own country; his friends at court were few and did little for him when he turned to them; music lovers knew him only in his immediate circle; the public may not be said to have known him; his compositions never brought him much; and he rarely, if ever, heard them well performed.

It is impossible to compare these men. Each was strong in his individual way; each composed works which will always be regarded as masterpieces; but these masterpieces are so unlike, it is so impossible to set them side by side for comparison that we are forced—and happily—not to compare them, but to accept them as individual expressions of two unlike minds.

II.

George Friedrich Handel was born at Halle, on the river Saale, February 23, 1685. His father was a barber and a surgeon; a man of some learning,

THE CHILD HANDEL PRACTICING IN THE ATTIC

but of that kind of learning which sees little or no virtue in music. In order to insure his son a social position better than his own, he determined to make him a lawyer. The boy, young as he was, showed a strong tendency for music; so strong, indeed, that the father, fearful of the outcome, forbade its being taught him. Furthermore, he decided that the boy should not go to school; for there the children learned the scale. Nor should music be made at home by any member of the family; for if it were the boy might become interested in it. And for the same reason he was not to be allowed to visit any house where music might be heard. The worthy father, in commanding all this, did not realize the power of genius in making a way for itself.

There must have been a sympathetic heart in the house, one that felt for the little lover of music and determined not to thwart but to assist him. Perhaps it was the boy's mother. Let us think so and say that it was she who smuggled into the garret a dumb spinet, an instrument that was played as we play the piano; yet it was small enough to be carried under the arm. It was called a dumb spinet because its strings were muffled; not so much that the boy missed the music; but enough that it did not reach the father's ears. Before this instrument the boy sat in the garret, listening by the hour to what the tones

said; while his fingers were learning their way among the keys.

One day when little George was about seven years old, and this practice had been going on for some time, the father was called upon a journey. It was to be taken, as all long journeys then were, by coach. The destination was the palace of the duke of Saxe-Weissenfels. The boy begged to go and was refused. But when the coach started, he was ready to run after it, willing to run all the way, indeed, if only he might see the castle. No words could turn him back. If the coach stopped that the father might command him to return, it rumbled heavily on again only to have the little fellow follow it as faithfully as before. By and by the father relented, took his persistent little son up beside him and let him ride through the streets and lanes and highways, from one unknown town to another until they came to that wonderful palace of the duke. And it was a momentous ride; for, arrived at the palace, the boy found his way to the chapel-organ and began to play. His playing attracted the attention of the duke himself, who was so astonished at such ability in one so young that he asked about his study. Then the father related how he had tried to keep the boy from so odious a calling; and that he intended to devote him, later on, to the study of law. But the duke saw a grave error in this and said so; pointing out

the greater wisdom of assisting the boy to do what he showed himself to be so well fitted for by nature. And, unwillingly no doubt, the father confessed the wisdom of the duke's words.

What a great deal came from having had the spinet in the garret! The determination which led little George to practise made him follow the coach; following the coach made it possible for him to play the duke's organ; playing the duke's organ attracted the attention of the duke himself; attracting the attention of the duke led to convincing the father of his error. The result was that on returning to Halle a teacher was engaged. He was Friedrich Wilhelm Zachau, organist of the cathedral.

Thus, there came fortune to the boy; and, indeed, the best of fortune, an opportunity to learn.

III.

With Zachau little George had lessons in harmony, counterpoint, fugue, and composition. At the same time he studied the harpsichord, organ, violin, and hautbois; and went daily to school like any other boy. Zachau found him a good pupil and not only praised his industry but had his music performed by the choir. Here the boy often took the master's place at the organ; and both by playing and by composing learned the requirements of the

service, and the nature of music for sacred purposes. All the while he was gaining the skill which comes from taking part. It is said that for every Sunday for a long time he composed a motet for his master's choir. At length the master said: "The boy knows as much as I know."

Bit by bit, the father became reconciled to the idea of music as a subject for serious study by his gifted son. When about twelve years of age the boy went to Berlin on a visit, with a friend of the family. This was, let us remember, when Sebastian Bach was at the Lyceum in Ohrdruf. In Berlin, the young musician attracted much attention by reason of his music, especially by his clavichord-playing and his improvisation, an art in which he excelled and practised all his life. A member of the court (he afterwards became king Friedrich I) offered to take the boy into his service and have him properly educated in Italy. But to this proposition the father objected, saying that as he was now an old man he desired to keep his son with him during his few remaining years.

Among the noted men with whom the boy became acquainted on this visit were Attilio Ariosti and Giovanni Bononcini, both of whom he was to meet later in life; though not so pleasantly, in the case of one of them, as Sebastian Bach's meeting with Reinken was. Both these men were skilled musicians,

and both saw that little George had remarkable talent. Ariosti was delighted with him and never tired of his playing. Bononcini, on the other hand, had no pleasant word for the boy; he tried to puzzle him by a difficult test in thorough-bass playing, but failed, and behaved as if he regarded him a rival.

So he returned to Halle, again to study with Zachau, composing, copying music for study, learning how great men express their thoughts, and all the while going to school, and advancing step by step, the father hoped, to the profession of law. But year after year it happened that the boy was learning to express himself better and better in music.

IV.

The father died when George was twelve years of age. The mother, respecting fully her husband's wishes concerning the boy's future, kept him in school, where he prepared to enter the university as a student of law. He was seventeen when he began his university studies; in the same year he accepted a position as organist of one of the churches in the town. He gained by this not only a little salary and free lodgings, but more experience in the service, in directing and in giving performances with many singers brought together from the combined choirs of the town. In this position he remained a year;

at the end of which time, for reasons we do not know, he not only left the church and the university, but his home as well, and went to Hamburg, where he sought a place to earn his living.

At that time Hamburg was famous for its music. Its opera was good and of its church music we know how highly Sebastian Bach regarded it. In one of the theater orchestras he found a place as violinist.

He was now resident in a city which could stimulate his talent greatly; he was to participate in its music life, to hear works of great moment and to meet people skilled in his own calling. One man, a few years older than himself, became his close friend and, perhaps, benefactor. This was Johann Mattheson, learned and experienced. He was an author, actor, singer, player, and composer; and often took the director's place in the orchestra in which Handel played. There is no doubt he proved a helpful friend of the stranger from Halle. Of Handel's coming to Hamburg, he wrote: "He very soon made my acquaintance, and in this way got access to the organs and choirs in the place, as well as to operas and concerts." In return for the many benefits received "he gave me some hints in counterpoint. I, on my side, was very useful to him in the matter of dramatic style."

Soon after Handel's arrival in Hamburg, he and Mattheson journeyed together to Lübeck, by coach.

Mattheson was to try to secure the organ-position about to be vacated by Dietrich Buxtehude. This same year Bach walked thither from Arnstadt to hear Buxtehude play and to learn how he conducted the service. Buxtehude was old and wanted to retire; hence Mattheson's application. But he learned on reaching Lübeck that the successful applicant would be required to marry Buxtehude's daughter. As Mattheson did not care to fulfil this condition he returned to Hamburg, with Handel, as heart-free as he had come away.

Handel's residence in Hamburg lasted about three years in which time he advanced from the humble post of orchestra violinist into public recognition as a composer. His first large work was the St. John Passion oratorio. This was followed by his first opera, Almira, presented before Handel's twentieth birthday. It was given a number of times and continued to be presented for years afterwards.

Following Almira, and produced in the same year, came his second opera, Nero. Then followed a third, so long that it had to be divided and somewhat rearranged. It thus made two operas known respectively as Florindo and Daphne.

This was his last great work written in Hamburg. He had been busy and frugal in his three years' residence; he was twenty-one years old, ambitious to know more and to go where greater opportunities

were to be found. He decided to leave Hamburg. He visited his family in Halle—it was about Christmas time—and continued on his way to Italy.

V.

It is likely that the first Italian city which Handel visited was Florence, "the Lily of the Arno." At all events he was in Rome, "the Eternal City," in the spring; for one of his manuscript compositions of the time bears this signature:

G. F. HENDEL
1707
11 d'aprile
ROMÆ.

Records of this visit to Italy show that he was busy with composition continually. He remained three years, visited all the important cities, met many distinguished composers, Corelli and the two Scarlattis among others, gained in the art of composition to a great extent, learned the Italian language and acquired the Latin form of handwriting. How many compositions he made in this time it is impossible to say, but the number was large. His works were frequently performed, and he gained in reputation as he gained in skill. But he still remained the student, copied masterpieces of other composers and studied

them, and mingled with musicians to gain new ideas.

His first Italian opera was produced at Florence when he was twenty-two years old. The next year he produced in Venice another opera which was very warmly received by the Venetians, who cried to him "Long live the dear Saxon!"

About the time of his twenty-third birthday he was in Rome again, where his oratorio, the Resurrection, was completed and performed in private. In like manner he produced a serenata. Operas were not given in Rome at this time by order of the Pope; an earthquake having so frightened the people that the theaters were closed.

As a test of skill was arranged between Bach and Marchand, in Dresden, to show the German and French styles comparatively, so in Rome a similar test between Handel and Domenico Scarlatti was made. This was brought about by a distinguished lover of music, Cardinal Ottoboni. They performed both on the clavier and the organ. Scarlatti was known as the first clavier player (or harpsichordist) of the time. The result was that while it was difficult to decide who played the better upon the harpsichord, Scarlatti himself declared that Handel's organ-playing surpassed everything he had ever heard.

Handel's visit to Italy included a year or more in

Naples where he was a member of a brilliant society. When, finally, he decided to leave Italy he went home to Halle to visit his mother and family; and stopped at Hanover, at the invitation of the elector, George. This resulted in his accepting the position of capellmeister to the elector, on condition that he should have a year's leave of absence to visit London.

The three, in fact nearly four, years which elapsed between Handel's leaving Hamburg and arriving in London were quietly spent by Sebastian Bach at Arnstadt, Mühlhausen, and at Weimar, in which last-mentioned place he remained about six years after Handel first visited England.

VI.

At the age of twenty-five Handel arrived in London, well known, highly esteemed, and warmly welcomed. Opera in England was in poor condition; indeed no distinctive opera had ever been given, though arrangements of airs and dances had been attempted. These lacked artistic unity and finish; and to Handel the English people looked to supply them with such Italian operas as he had already written so successfully for other cities. He wrote Rinaldo "within a fortnight." This opera, given with great splendor, living birds appearing in one of

the scenes, was received with enthusiasm. And it was a serious effort initiating a series of operas in London which were destined to give that art-form a high place. So popular were the songs of this opera that Handel's publisher is said to have made more than seven thousand dollars from their sale; a sum greater than that received by Handel himself for composing them.

The year's leave of absence over, Handel returned to Hanover, remaining there nearly a year and a half. This time was spent doubtlessly in his capellmeister duties, and in composing pieces in small form: vocal duos and concertos for the hautbois, an instrument of which he was particularly fond and on which he had learned to play while, as a boy, he studied with Zachau.

Handel had promised his many friends in England that he should return and for this he again asked leave of absence from his patron, the elector of Hanover. In his twenty-eighth year, during Bach's Weimar residence, Handel arrived in London the second time. Within a few weeks after his arrival he brought out two new operas, but a coming political event offered him an opportunity to write some music which should bring him close to the people. He was commissioned to compose a Te Deum for the Peace of Utrecht, celebrated in that city, April 11, 1713, "between France and Great

Britain, Savoy, Portugal, Prussia, and the States of Holland." For this composition he received from queen Anne an annual pension equal to one thousand dollars.

It will be remembered that Sebastian Bach, while at Arnstadt, asked for leave of absence to visit Lübeck; and overstaying his time came into bad repute with the church authorities. Handel was now, somewhat over a year after he had written the Utrecht music, in precisely the same position. He had been away nearly two years when queen Anne died, and his own patron, George, elector of Hanover, became king of England. This was the very person of all others with whom Handel should be on good terms and he was much disturbed at the possible unfriendly attitude which the new king might show to him. It has been related that a friend of both the king and the errant capellmeister devised a means by which peace could be brought about and Handel restored to favor. For a certain water-party this mutual friend urged Handel to compose music which should be performed by a band of players in a boat. This boat was to follow the king's. The unique concert pleased the king and he asked who had composed the music; thereupon the intercessor informed him that it was Handel. This led to a reconciliation. The music is known as the Water Music.

After a short absence in Hanover, whither Handel

accompanied the king, he received from a wealthy English gentleman, the duke of Chandos, an offer to become his composer and to make his home at the ducal residence, Cannons, near the English town of Edgeware. This position he accepted. Music was

HANDEL AND GEORGE I ON THE THAMES.

performed at the chapel daily. Handel had to direct the choir, provide music, and serve as organist.

In this magnificent home he wrote works of the first order, the Chandos anthems, twelve in number, two Chandos Te Deums, a cantata, Acis and Galatea,

the harpsichord pieces, and his first English oratorio, Esther. The harpsichord pieces were written by Handel as lessons for his pupil, princess Anne, daughter of the prince of Wales.

How unlike Bach's fortune was all this! He was at Cöthen while Handel lived at Cannons. There, though happily situated, he was living a quiet, simple life, earning little and giving his best thoughts to his compositions. Handel had already traveled extensively, met many of the greatest living musicians, had received large sums of money for his works, was at present enjoying a royal pension and a salary from the duke of Chandos, who treated him generously, we must conclude, from the fact that he gave him five thousand dollars for composing the oratorio Esther. And besides being in the service of a kind patron, Handel met many of the most distinguished men of letters in England, among them Gay, Pope, and Dr. Arbuthnot; Addison and Steele were, doubtless, of the circle.

VII.

We remember that when Handel went to Berlin as a boy, he met two well-known musicians, Bononcini and Ariosti. They came into his life again at this period. Handel decided to give his attention more closely to opera, and in order to be at liberty he left

the service of the duke of Chandos. His great reputation made him a person of influence and he became interested in the enterprise both musically and financially. Thrice he journeyed from London to continental cities to procure singers for the Academy, as the opera organization was called. During the years of this enterprise which met with varying fortune, Handel was busy composing operas. These were often made in a short space of time. Some of them enjoyed many representations, others were written, rehearsed, staged, and then given but two or three times.

Bononcini and Ariosti were also in England at this time and operas by them were given both at the Academy and elsewhere. Indeed Handel so far forgave Bononcini's feeling of enmity as to write an opera in conjunction with him. Handel wrote the overture and the third act, Bononcini wrote the first act, and the second was by Filippi Mattei. This opera was named Muzio Scevola; it did not attract the public long, as one might readily infer from the method of its construction. But Bononcini still held to his jealous attitude; he became the favorite composer of a party that opposed Handel; or, more likely, of the political party in which Handel found his supporters. Nevertheless there was a personal element recognized in the rivalry, as the following lines by a writer of the time, John Byrom, show:

"Some say, compar'd to Bononcini,
That Mynheer Handel's but a ninny;
Others aver that he to Handel
Is scarcely fit to hold a candle:
Strange all this difference should be
'Twixt Tweedle-dum and Tweedle-dee."

But in this instance there was a great difference "'twixt Tweedle-dum and Tweedle-dee." Handel throughout his life proved himself to be a man of honor. Bononcini attempted to make the public believe that he had composed a work which was proved to be by an Italian named Lotti. He made no effort to defend himself, being a man of great pride, and left England.

The enormous effort which Handel made to establish a true form of opera in England must win our admiration. Not only did he give it the full aid of his genius as a composer but he contributed his strength and his fortune to secure it a business-like foundation and a financial success. Always he had to fight a rivalry of one sort or another. That directed against himself he probably thought of the least importance but his patience must have been sorely tried when his efforts were wrecked by singers who were simply jealous of each other, or angry with him because he had not so composed the opera in question as to make one particular part most prominent, or, further, because he would not flatter their vanity

and so write their part as to display this extreme tone or that trill.

Under conditions that were always trying Handel wrote opera after opera—the very names of which are now unfamiliar. But the end of the undertaking was approaching. He was stricken with a paralysis which rendered his right side useless. For the cure of this he went to Aix-la-Chapelle and came away well.

Several works of his were performed in these years which seem to point to a new order of composition in which he was to shine more conspicuously than ever, and through which his name was to be carried into the future. Esther, his oratorio written for the duke of Chandos was given. Then followed the oratorio Deborah, then Athalia. The Utrecht Te Deum and Jubilate were again heard. In his fifty-first year he wrote Alexander's Feast to Dryden's text; three years later he wrote, also to Dryden's text, Ode on St. Cecilia's Day. These works were not his only compositions of these years. He still wrote operas in a sort of desperate hope that the enterprise could again be placed on a paying basis.

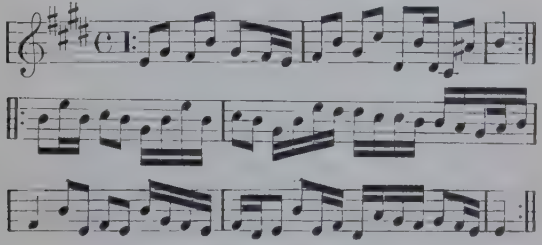
While Joseph Haydn was a singing boy in St. Stephen's church in Vienna, and Sebastian Bach was cantor of the Thomas School in Leipsic, that is in 1741, Handel composed a work which has given his name a glory that no opera could have lent.

Already had he written his last opera and now began a series of works—the oratorios—which form the richest possessions in this style of writing that the world possesses.

VIII.

With what eagerness, or rather anxiety, Handel gave his attention to his opera-interests in the last years of his efforts in that line we may judge from the rapidity with which he produced this form of composition—a rapidity in which we read not haste, but the feverish desire to supply the public with a good work which it should find acceptable as a stock piece in its repertoire. How rapidly Handel could supply operas may be judged from the following: In the year that he was forty-nine years old he wrote two operas, in the next year one, in the next three, and in the next three. But busy as he was as a traveler, a manager, and an opera-composer, he yet found time in these same years to produce many other works: a Coronation anthem for George II, a secular oratorio for the marriage of his pupil, the princess Anne, a Funeral anthem for queen Caroline, and the Harpsichord Lessons previously mentioned. Many of the Lessons are in Suite form; but the form is not so unified, nor so artistically carried out as we find it in the French and English Suites of Sebastian Bach. Handel does not regard the sequence of

Allemande, Courante, Sarabande, and Gigue to be necessary; hence other movements do not with him always precede the Gigue as we find it to be the case in the Suites of Bach. They are, however, distinctly melodic; full of decisive rhythm; fresh, strong, and pleasing in harmonic structure. One of the Suites, No. 4, in E major, contains an air that has become well known. There is a story—probably without foundation—that one day, while living at Cannons, Handel passed a smithy, and hearing the ring of the hammer and anvil, this air was suggested. It is popularly known as the Harmonious Blacksmith.



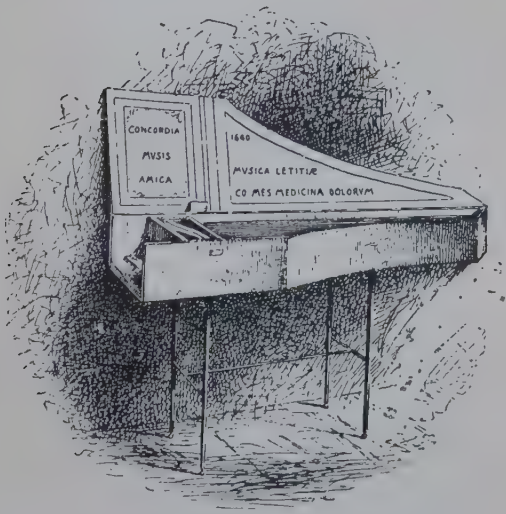
HARMONIOUS BLACKSMITH.

Mention has already been made of Handel's rapidity in opera composition. He displayed this trait also in writing oratorios. Saul was written in a little over two months; Israel in Egypt in four weeks, and The Messiah in the short space of twenty-four days.

The Messiah was composed for Dublin, in Ireland. The text was arranged by Charles Jennings, and the first performance occurred in Dublin, in March, 1742, Handel being then fifty-seven years old. This performance was intended as a benefit to certain charitable organizations. The room in which it was given could seat seven hundred people; the performance began at twelve o'clock, and to make the attendance as numerous as possible ladies were requested "not to come with hoops this day to the Musick Hall in Fishamble Street." The sum of four hundred pounds —two thousand dollars—was realized. The Messiah was given in London the following year and received with applause and admiration. At the words "For the Lord God omnipotent reigneth," the king and every one present arose and remained standing to the end. Thus was the custom initiated of standing during the Hallelujah chorus.

A few years later, in fact in the year that Sebastian Bach died, Handel conducted The Messiah at the Foundling Hospital in London, for its benefit. In all he gave it eleven times there, which benefited the Institution to the extent of seven thousand pounds. He also gave an organ and "a fair copy" of The Messiah. Two years later while at work on his last oratorio, Jeptha, the first symptoms of blindness appeared. Though the complaint was incurable he worked on, dictating, as Bach had, his new works,

the last of which was the Triumph of Time and Truth. His last public appearance was to conduct a performance of The Messiah. A few days after he died, on Good Friday, April 13, 1759.



HANDEL'S HARPSICHORD.

In the years of his activity in oratorio, he had regained his fortune to the extent that he was said to be worth, at the time of his death, twenty thousand

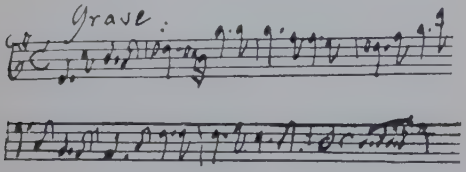
pounds. This time, covering a period let us say, of eighteen years was not wholly devoted to oratorio. Many other works appeared then, of which these are familiarly known: Music to Milton's Poems L'Allegro and Il Penseroso, the Dettingen Te Deum and anthem, and music to celebrate the peace of Aix-la-Chapelle. Among the most famous of his oratorios (there are nineteen English) are Saul, Israel in Egypt, The Messiah, Samson, and Judas Maccabæus.

While Bach and Handel never met it is pleasant to record that The Messiah was given for the first time in Germany, under the direction of Bach's son, Karl Philipp Emanuel.

Pope, the poet, once asked Dr. Arbuthnot his *real* opinion of Handel. "Conceive," he said, "the highest that you can of his abilities, and they are much beyond anything you can conceive." He has been described as a man of simple tastes, "a good son and a good brother." He loved pictures, but otherwise had thoughts only for his art. Burney, the historian, described him thus: "The figure of Handel was large, and he was somewhat unwieldy in his actions; but his countenance was full of fire and dignity. His general look was somewhat heavy and sour, but when he did smile it was the sun bursting out of a black cloud."

As Handel had been a naturalized British subject,

thirty-three years, it was fitting that his remains should find a resting-place in the country where the greater part of his life had been passed. And further it seemed fitting that one who had labored so earnestly to uplift the music taste in England should find his resting place in its most honored precinct. Thus it was but slight recompense that the English people interred him in the Poet's Corner, in Westminster Abbey. There he lies near Charles Dickens. Perhaps no other names, of men in different arts, are better known than theirs. Certainly no other two men have had greater influence through their own creations than they.



George Frideric Handel

TABULAR VIEW.

1685.	HALLE.	Spinet practice. By coach to the duke's residence. Lessons with Zachau. Assisted in the church music.
1697.	BERLIN.	Met Ariosti and Bononcini. Improvisation and clavier-playing.
1697–1703.	HALLE.	At University. Organist.
1703–1707.	HAMBURG.	To Lübeck with Mattheson. St. John Passion. Almira (his first opera). Nero. Florindo and Daphne.
1707–1710.	ITALY.	Opera at Florence and Venice. Oratorio at Rome. To Naples. Meets Corelli and the Scarlattis. Returning, visits Halle and Hanover. Capellmeister to elector of Hanover.
1710 (autumn).	ENGLAND.	Arrives in London. Opera Rinaldo.
1711–1712.	HANOVER. ENGLAND.	
1713–1716.	ENGLAND.	Utrecht. Te Deum and Jubilate.
1716.	HANOVER.	Water Music.
1716–1719.	CANNONS.	Anthems, Te Deums, Oratorio Esther (first in English). Acis and Galatea. Harpsichord pieces.
1720–1741.	LONDON.	Journeys to continental cities, for singers for the opera enterprise. Composition of operas and many other works.
1741.		Messiah in Dublin.
1742.		Messiah in London.
1742–1759.		Series of Oratorios in English. 1751 first symptoms of blindness. Last appearance in public at a production of the Messiah April 8, 1759. Died April 13, 1759.

QUESTIONS.

I.

1. When and where was Handel born?
2. How did his father view music as an art?
3. Why did he desire his son to study law?
4. What precautions did he take that the boy should not study music?
5. How did little George manage to learn?
6. On what instrument did he practise?
7. What instance of determination led him to good fortune?
8. Who was Handel's first teacher?
9. What was his position?
10. What lessons did Handel have in music?
11. What was his success?
12. What opportunity did his teacher extend to him?
13. To what great city did Handel travel as a boy?
14. By what did he attract attention to his power in music?
15. How was his talent appreciated and by whom?
16. What two noted men did the boy meet?
17. How did they regard him?
18. What did Handel continue to do on returning to Halle?
19. How did he continue his education after his father's death? In what year did the father die? What was Sebastian Bach doing at that time?
20. What music duty did Handel have while he went to the university, and of what benefit was it to him?

21. When did he find his first position?
22. What benefit was it to Handel to be in a large city, which fulfilled an important place in the world of music?
23. Tell of his friendship with Johann Mattheson.
24. In what year did they go to Lübeck?
25. What works of Handel were brought out at Hamburg?
26. How long did he remain there?
27. In what year did Handel go to Italy?
28. Name the chief cities that he visited.
29. What distinguished people did he meet?
30. What three acquirements did he make while in Italy?
31. What did the Venetians call him?
32. What works did he produce in Rome, in his twenty-third year?
33. With whom and with what result did Handel compete as a player?
34. Whither did Handel go from Italy, and what office did he accept?
35. How old was Handel on his arrival in England?
36. What was the condition of opera in England when he arrived there?
37. What opera did he write first for London? Tell what you have read of it.
38. How did Handel occupy himself on returning to Hanover?
39. When did Handel visit England for the second time?
40. What political event gave him the opportunity to write special music?
41. What is the Water Music?
42. Tell briefly about Handel's life at Cannons.
43. Where was Sebastian Bach while Handel lived at Cannons?
44. What was Handel's first English oratorio?
45. Why did he leave the service of the duke of Chandos?
46. What two old acquaintances did he now meet?

47. Tell about Handel's connection with the opera academy, his duties, aims, ambitions.
48. By what act did Bononcini destroy his position in England?
49. What difficulties did Handel meet with in attempting to establish opera in England?
50. For what works did he employ text by Dryden?
51. What masterpiece did Handel write in 1741?
52. Where was Sebastian Bach in that year?
53. Name some works, not opera, written by Handel during the years that opera enterprises interested him.
54. Mention some instances of his rapidity in composition.
55. When and where was The Messiah first produced?
56. Who wrote the text?
57. For what purpose and with what success was it first given?
58. When was it given for the first time in London?
59. How and when was the custom established of standing during the Hallelujah Chorus?
60. For the benefit of what institution did Handel frequently direct the Messiah?
61. What was his last oratorio?
62. What was his last work, and how was it written?
63. What was the occasion of his last public appearance?
64. Name other works written by Handel while he was busy with the oratorios.
65. How many oratorios did he write in England? Name some of them.
66. Where is Handel buried?

II.

67. Contrast Bach and Handel.
68. Describe the dumb spinet.
69. Compare it with harpsichord and clavichord.

70. What is a motet?
71. What is improvisation?
72. What is meant by thorough-bass playing?
73. Describe briefly the oratorio, the opera. Make a list of the operas and oratorios you have heard.
74. Describe the hautbois.
75. What does the word hautbois mean?
76. Name the woodwind instruments of the orchestra.
77. What is a vocal duo? a concerto?
78. Tell how the Peace of Utrecht affected America.
79. Who was the English ruler at that time?
80. Who was the next ruler?
81. What is a capellmeister?
82. Describe the anthem, Te Deum, Jubilate.

How wonderful that so great a man should be born in a peasant's cottage.—BEETHOVEN.

FRANZ JOSEPH HAYDN.

1732 - 1809.

FRANZ JOSEPH HAYDN

FRANZ JOSEPH HAYDN.

I.

Franz Joseph Haydn was born a few days after the birth of George Washington, March 31, 1732. He lived ten years after Washington's death. Within the period of his life there were living Bach, Handel, Rousseau, Scarlatti, Mozart, Beethoven, Hummel, Cherubini, Weber, and Schubert. Mendelssohn was born in the year of Haydn's death. There also lived during his lifetime many men distinguished in arts, letters, and statecraft; among them Franklin, Washington, Scott, Burns, Johnson, Goethe, Wordsworth, and the inventor Arkwright. In the period of Haydn's life the world was experiencing some remarkable changes. The birth of the American Republic; brilliant advances in arts, literature, and science, and the advent of Napoleon, are alone sufficient to make the time memorable.

Haydn's father and mother were poor people who lived in a little town called Rohrau, in Hungary, near the Austrian boundary. At the time of Haydn's birth Rohrau was in the province of Croatia; hence

it is that he is often called the Croatian composer. He became identified early in life with Vienna, in which city he spent the greater number of his years, travelling to no great extent until he was well along in life; then, in response to a tempting offer, he went to England. The journey was as pleasant in many particulars, as profitable, and so easily accomplished that he repeated it two years later.

Two musicians whom he knew well, one of whom being for a time his pupil, became his most illustrious followers; taking up and developing work which he initiated. They were Mozart and Beethoven. Mozart bade good-bye to Haydn the night before he set out on the first English journey, saying that he feared, and it proved rightly, they should never meet again. Mozart died in Haydn's absence. Returning from England, the first time, Haydn stopped at Bonn, on the Rhine. Beethoven, then a youth of twenty, went to see him, taking, for inspection, one of his compositions. An arrangement was made that Beethoven should go to Vienna and become Haydn's pupil.

There is no likelihood that Haydn ever saw either Bach or Handel. Bach died when Haydn was eighteen years of age, a time, as we shall see, when he was suffering the pangs of actual hunger, and living in a garret in Vienna. Handel died when Haydn was twenty-seven years old, a time of better

fortune with him, but ere he had made any travels, save to Vienna, from his native place. There was nothing to show in those days, to the world at large, that the hungry, hard-working youth was to be known by future generations as the most illustrious follower of the two great German composers, Bach and Handel. But that result waited upon his talent and industry.

HAYDN'S BIRTH-PLACE AT ROHRAU.

Haydn's birth-place is situated on the river Leitha. Near this river his father had his house and a wheelwright shop. The house was a long building, with small windows, a great doorway, a thatched roof, and of one story. This was the home of the man

who labored at iron work, and at wheel and carriage making. But poor laborer that he was, he had a trait which at once makes him of interest to us. He loved to sing. Knowing not a note of music, he had a good voice, and could play the harp, accompanying

HAYDN, THE GREAT COMPOSER, WHEN A BOY.

his songs. Hence it was a feature in the home-life of the Haydns to have music. And there Joseph and his brothers grew up in its influence. No doubt the neighbors came in and helped at the evening concerts. The schoolmaster played the violin, and little Joseph, or, as he was called at home, Sepperl,

listened, and enjoyed, and watched with wide-open eyes, astonished at how easily one could make music just by rubbing two sticks together.

There was one other feature of the home-life which impressed itself upon the boy. This was the extreme neatness of everything. From his mother Joseph acquired this habit, and he spoke well of it all his life. Though there is every evidence of poverty in the home of the music-loving wheelwright, there is yet even greater evidence of love, care, and the pleasures that elevate.

In his manhood Haydn once visited his father's house. The memory of his childhood, recalled vividly by familiar scenes, the remembrance of family ties, the ambition of his father, and the solicitude of his mother were so strong upon him that he knelt "and kissed the ground made sacred to him by their footsteps."

II.

But Joseph Haydn did not remain long in his father's house; and of his mother's care he knew nothing after he was six years of age. That he left home so early came about in this manner: One night, at the music making, a cousin, by name Johann Mathias Frankh, was present. He heard Sepperl sing and remarking his exceptionally good voice and true musical expression, he urged upon the father

and mother, perhaps as earnestly as the duke had upon Handel's father, to let the boy begin to study music. Indeed, he asked them to permit him to take the boy in charge and to teach him properly. The father had confidence in Frankh's words for he was the choir-director in a neighboring town. Besides he was anxious that the boy's talent be rightly brought forth; so he willingly consented. But the mother, loving her boy more than she loved his talent, wanted him at home in her own care; to watch and to protect, at least until he was a little older. Above all she wanted him to be happy, to keep him clean, and to see that he did not go untidy and wear a wig.

But the father's ambition and the urging of the cousin succeeded in winning the mother's unwilling consent. So Sepperl went to live at his cousin's house, in the neighboring town of Hainburg, on the Danube. Thus at the early age of six his serious music education began. He was now a choir-boy and he had regularly to sing in the church service. He never again lived at home. He was busy developing his talent as his father had hoped; and, often, he was in untidy clothes and wore a dirty wig as his mother had feared. But he learned much; for in his old age he expressed his heartfelt thanks to his cousin for keeping him so busy at his tasks.

Sepperl had lessons from his cousin in singing and in the rudiments of music. Whenever occasion

demanded he turned his aptitude to such uses as the director saw fit. On one occasion, he served as drummer in a church-procession during Passion week. The drummer engaged to play could not come. In vain was someone sought to take his place. At length Frankh bethought him of Sepperl. In a moment he had taught him how to make the stroke and when to come in with it in the music. Having no drum on which to practise, Sepperl stretched a cloth over a meal tub and began to apply the stroke. Everything was soon covered with meal dust, but he learned his part well. In the procession a hunchback had to be found to carry the drum; for the player was so little that he could not have reached it on the back of an ordinary man.

When Sepperl had been two years with Frankh, it happened that the music director of the church of St. Stephen, in Vienna, came to Hainburg. It is likely that he was on the lookout for good voices for his choir. It chanced that he heard Sepperl sing, and divining, as Frankh had two years before, that the boy had talent for music, he offered to take him to Vienna and give him a musical education. This fact was most likely communicated to the father and mother, and their consent obtained, for it was an honor to their Sepperl and would take him into greater life. But first there must be an examination. Sepperl was tested in sight-reading and in the use of

the voice. In both he was found to be satisfactory.

"Now, then," said the director; his name was Johann Reutter, "can you trill?"

"No, sir," answered the boy; "neither can my cousin; but I can try!"

And try he did. Reutter was so pleased with his eager manner and the readiness with which he learned how to trill that he filled his cap with cherries. Thereupon an agreement was made and when Sepperl was eight years of age he again set out for a new home, a great church, a great city, and a great future. In a few days he was installed as a chorister at St. Stephen's church, learning the lessons and doing the tasks set there for the singing boys.

III.

Joseph Haydn remained a member of St. Stephen's choir for ten years, that is to say, from the time he was eight until he was eighteen years of age. During these years he made a significant beginning in his music studies. He had to work hard. His duties were many, and his whole life was taken up with music. But he saw a great deal that was practical, and from observation as well as from study he learned much that served him in after life. Yet, hard worker that he was and absorbed as he must

have been in his duties, he was full of roguish fun and as fond of playing pranks as any other boy. Once he climbed to the top of the scaffolding of the palace of Schönbrunn and was soundly punished for so doing at the order of the empress, Maria Theresa. Another time, having come into possession of a new pair of scissors, he cut off the hair of one of the singing boys who wore it in a braid.

As Sebastian Bach received his education and his living where he sang so did Joseph Haydn. The living was often scanty, the education more generous. He had lessons in music, including violin and clavier playing, and singing; besides these there were the usual school studies, reading, writing, arithmetic, Latin, and religion. But he had little or no instruction from Reutter in musical composition. In fact he has said that he received but two lessons in this subject and trusted to his own hard study and inquiry for the rest. He was an industrious boy, realizing, as he afterwards said, that "the talent was in me, and by dint of hard work I managed to get on."

Once in his old age he visited the church of St. Stephen. The singing-boys were brought before him, a great honor, for Haydn was then the most illustrious living composer. He spoke to them and said, "I was once a singing-boy. Reutter brought me from Hainburg to Vienna. I was industrious

when my companions were at play. I used to take my little clavier under my arm and go off to practice. When I sang a solo, the baker near St. Stephen's yonder always gave me a cake as a present. Be good and industrious and serve God continually."

When Joseph was eighteen years of age his voice broke. The emperor declared to Reutter that Haydn sang like a crow. Reutter knew he must dismiss him, and apparently lacking the courage to state the truthful reason, he took as an excuse Joseph's trick of cutting off the choir boy's braid of hair. His place was given to his own brother, Michael, some years younger. This brother afterwards went to Salzburg and entered the service of the Archbishop, knowing there both Wolfgang Mozart and his father, Leopold.

IV.

Dismissed from the choir which had been as a home to him for ten years, Joseph Haydn found himself an outcast. He had no home to turn to, no friends on whom he could call for help, little to wear save the clothes on his back, and nothing to eat. Coming years were to be for him a time of severe trial and of many disappointments. He was often on the point of giving up music and of turning to a calling which would at least assure him of enough to eat. But his disposition was happy. He was easily elated, and with hunger once appeased, he

threw to the winds all thoughts of anything but the art to which he was devoted. Even more seriously than ever did he study; working until his twenty-sixth year to lay a solid foundation—a foundation so secure that it permitted him to become one of the greatest of composers.

On the first night of his dismissal from the choir, Joseph Haydn slept out of doors on a bench. It was November, bleak and cheerless. The only rest for his head was a bundle containing three shirts, his only possession. In the morning he met, by chance, an acquaintance to whom he told his condition. This man was a tenor singer in the church of St. Michael, who occupied, with his wife, a poor lodging, the garret of which he offered to Haydn as something better, at least, than sleeping out of doors on a bench. It was gladly accepted. The rain, and the wind, and the snow blew in. Often, in the morning, it was so cold that the water in the pitcher was frozen. But it was a shelter and in that shelter the youth continued to study and to learn.

Now and then he earned a trifle by arranging music for different instruments, by giving lessons, and by playing the violin at a ball. This last mentioned employment was particularly welcomed, because it brought not only a little money, but a good warm meal. And after a good warm meal, the world was a different place to Joseph Haydn.

In these years he studied the art of composition assiduously and wrote a great deal. His first ambitious work was an opera entitled "The Devil on Two Sticks." Minuets which he wrote and sold to a publisher for a trifle, or more likely, for which he received nothing, were popular. One night passing an inn with a friend he heard some players within performing one of his dances. With his ever ready spirit of fun he went in and inquired who it was that wrote such music. He was informed that it was by a composer named Haydn. Thereupon he began to make fun of it, to belittle it, and to show how very badly composed it was. All the while the players were becoming more and more angry at what they took to be the interference of a stranger, and they would have put him out had not his friend, who had watched the jest, interfered and explained.

Haydn's industry and determination were not unobserved by his neighbors. One of them, a tradesman, offered him, as a loan, one hundred and fifty florins to help him on with his studies. Haydn never forgot this favor, granted to him without security in a time of need. Though he repaid it with interest, he remembered it throughout life and bequeathed to the tradesman's daughter a gift of money. With this loan in hand, his first care was to hire a room of his own. It again proved to be a garret; but a garret fortunately situated for him.

In the same house there lived a man of learning and of influence who, becoming acquainted with Haydn, took a genuine interest in him, assisting him both to pupils and, through introductions, to people of note. This man was Metastasio, court poet to the emperor.

It was through Metastasio that Haydn became acquainted with Niccolo Porpora, a famous teacher of singing and of music composition. He gave Haydn some lessons in exchange for work. In fact, Haydn became his servant. He played accompaniments, ran errands, blacked boots, brushed the master's clothes, and for it all received much harsh treatment, few kind words, and a little help in music. All the while, however, he was studying and composing; and, it is likely, that through meeting the pupils at Porpora's he was enabled to increase his own class. At all events, fortune was changing with him. He spent his money for improvement, bought books and worked hard at them. He has spoken with enthusiasm of three volumes which he owned in those days. One was the Gradus ad Parnassum, by Johann Fux; being a treatise on counterpoint and the art of writing music. Another was Johann Mattheson's Complete Capellmeister. This Mattheson was Handel's friend in Hamburg, who lived to be over eighty years of age and wrote eighty books. The third was Karl Philipp Emanuel Bach's First Six Sonatas. This was Sebastian Bach's son.

Thus by way of Handel's companion and Bach's son did Haydn come early to know about them. He was very fond of these sonatas and said: "I did not leave the clavier until I had mastered them all, and those who know me well must be aware that I owe very much to Emanuel Bach, whose works I understand and have studied thoroughly. Emanuel Bach himself once complimented me on this fact." Later on, Haydn possessed a copy of Emanuel Bach's Treatise on Clavier Playing, from which he learned "the habit of thinking in song."

It was through Porpora that Haydn had the opportunity of meeting some distinguished composers. One of these was Gluck. A pupil of Porpora's, a lady of rank, desiring to continue her singing lessons during the summer took Porpora to her residence, Haydn also going as accompanist. Artists and musicians gathered there. It was an excellent place for a young man to meet people of influence. The result to Haydn was not only that he had a good home and was definitely occupied, but that his ability became more and more known. It is strange to think that here, as well as later when he was in princely service, he was regarded as a servant and was obliged to eat at the servants' table.

Two of the most important acquaintances of this period were Baron von Fürnberg and Countess von Thun. For the former Haydn wrote a great deal.

In fact, it was for him that the first string quartet was written, a form of writing which is of the highest artistic nature. Haydn is often called the Father of the string quartet and of the symphony.

These two friends of Haydn's aided him greatly and in many ways. They were the means of procuring for him his first distinctive appointment, that of capellmeister to count Morzin, a wealthy music lover for whose private orchestra Haydn composed his first symphony.

V.

We have seen Haydn at home for six years, with his cousin Frankh in Hainburg for two years, at St. Stephen's ten years, and then a sort of resourceless wanderer. Afterwards fortune improved bit by bit until he secured his appointment with count Morzin. He was then in his twenty-seventh year. This position soon terminated and would be of little value in Haydn's life had it not been that through the count he secured his next, and as it proved, almost lifelong situation. He became vice-capellmeister to prince Paul Anton Esterhazy.

About the same time he had fallen in love with a wig-maker's daughter; but the young lady had an unchangeable determination to enter a convent. Her father, a practical man, was unwilling to lose so likely a son-in-law, and urged the disappointed

Haydn to marry the elder daughter. Haydn obligingly complied. What this ill-considered step cost him, in life-long unhappiness, need not be told here.

The Esterhazy appointment was of great importance, not alone to Haydn, but to the whole world of music. It placed a talented man in a position to work with a good orchestra; to improve it as he desired, to study effects, in brief, to experiment to his heart's content. He did not fail to tell how fully he appreciated the opportunity. "My prince was always satisfied with my work. I not only had the encouragement of constant approval but as conductor of an orchestra I could make experiments, observe what produced an effect and what weakened it, and was thus in a position to improve, alter, make additions or omissions, and be as bold as I pleased. I was cut off from the world; there was no one to confuse or torment me, and I was forced to become original."

As a consequence of this fine opportunity Haydn became the founder and developer of certain forms of writing which made it possible for both Mozart and Beethoven to achieve great distinction in them. These forms were the string quartet and the symphony; the former written for two violins, one viola and one violoncello; the latter for the full orchestra of string, wood, brass, and percussion instruments. From the fact of his long service in the Esterhazy

family, it came about that Haydn produced well-nigh every great work for which he is famous while in that connection. He entered this service with a definite agreement set forth in writing. He was to

SILHOUETTE OF HAYDN.

be known as vice-capellmeister. When the orchestra was to perform before company Haydn and all the players were to appear in "white stockings, white linen, and either with a pig-tail or a tie wig." Furthermore, it was demanded that he be exemplary in

manner; mild and straightforward. He must abstain from familiarity with those about him, from vulgarity in speech, and rudeness in eating and drinking. Every morning he was required to appear in the ante-chamber to receive from the prince his orders for the day's music.

Nearly every kind of music was demanded of Haydn; operas, symphonies, dances, songs, instrumental solos, cassations, and music for the church. When the palace of Esterhazy was built, copying that at Versailles in France, the prince entertained extensively, and the occasions for special music were not only frequent but exacting; music, we must remember, which Haydn was not to select from whatever source he might, but which he was expected to compose. When Haydn entered the service of the Esterhazy family as vice-capellmeister, it was with prince Paul Anton who died within a year and was succeeded by his brother Nicholas, known as The Magnificent. Prince Nicholas was not only a music lover, but a performer on the barytone, a stringed instrument for which Haydn was required to write. In order to impress the prince with the interest which he took in his music, Haydn even learned to play the barytone. But this effort was not only thanklessly received but looked upon with jealousy and disfavor. In concerted music the prince forbade Haydn giving the most difficult part to any one but

himself. Haydn having transgressed in this once by giving the second barytone, which he played himself, an unusually difficult solo passage, the prince exclaimed angrily: "For the future, write solos only for my part; it is no credit to you to play better than I."

VI.

After Haydn had been twelve years in service with the Esterhazy family, the first capellmeister died and he succeeded to the position. Practically he had filled it for some time past; for his superior in office was an old man, who, as years went by, became more and more inactive and permitted Haydn full liberty and direction in music matters.

Prince Nicholas kept the orchestra for the greater part of the year at the palace, which was situated in Esterhaz, some distance from Vienna. It was this location to which Haydn referred when he said, in his letter quoted above, "I was cut off from the world." But the orchestra players did not enjoy the country residence for the reason that it kept them away from family and friends in Vienna in which city they had their homes. But to Haydn the quiet and remoteness were a distinct gain. He could write more easily and keep more industriously at his work, but he missed the opportunity of enjoying the art inspiration of Vienna and of meeting distinguished men of

his own calling, for Vienna was at that time a recognized musical center.

Among Haydn's many works written at Esterhaz is the Toy symphony. It is said that he was inspired to compose it on seeing the instruments for sale at a fair. He bought them, took them home secretly, wrote the music, and had it performed at one of the regular concerts amid great merriment. Here too he wrote a descriptive symphony called The Farewell. The prince had decided to remain two months longer than usual at the country residence. The players on hearing this were in despair for they were already anxious to go to their families in Vienna. Haydn, sympathizing fully with them, undertook to champion their cause, in a manner as unique as it was successful. At one of the concerts given before the prince and his family, it happened in the midst of the music that a player put out his light, picked up his instrument and walked out; meanwhile the music went on as if nothing had happened. In a few moments another player followed the first, then the third departed, and the fourth, and one after another, all the while the music going on as seriously as ever; Haydn betraying no knowledge of the fact that the orchestra was becoming smaller and smaller. The auditors looked on in ever-increasing astonishment. Still, one after another, the players continued to disappear. At length, no one

remained but the prince's favorite violinist, Luigi Tomassini, who played on, then he, too, put out his light, picked up his violin and went out. "Well," exclaimed the prince, "if they all go we might as well follow." The next day the players were all permitted to leave for home.

VII.

The many years of retired life which Haydn had spent at the Esterhazy palace, working quietly, and traveling less than Bach traveled, were to be thrown into sharp contrast. His works had already received much notice from abroad. He had been elected a member of the Philharmonic Society of Modena; the king of Spain had recognized his genius with a gold snuff-box; the cathedral of Cadiz had commissioned him to write a service and he composed for it The Seven Last Words. Admirers in Italy and in Paris were urgent in extending words of welcome to him. But he refused all invitations to travel until, at length, prevailed upon by a concert manager, Salomon by name, he made a journey to England. Salomon assured Haydn of so large a sum of money that it seemed to justify the undertaking. He left home in December, and remained away for twenty months. On the night before his departure he and Mozart dined together. Mozart implored him not to go.

"You are too old a man," he said to Haydn (Haydn was nearly sixty), "and you do not know language enough," added Mozart, "to travel through so many countries." But Haydn, having made up his mind to take the journey, was brave and sanguine; and he replied that though it was true he did not know many languages he, at least, knew one which was understood everywhere. Mozart bade farewell to him in tears, saying, "We shall never meet again." He died ere Haydn returned.

The journey was as entertaining to him as to a child. All the way from Calais to Dover he remained on deck to watch the sea. It was his first glimpse of it; and though he was fascinated by it, he acknowledged to feeling a little frightened and uncomfortable. In London he was astonished at the greatness of the city, at the crowds in the streets, and at the distracting noises. He was received everywhere not only with enthusiasm but with great respect and veneration. He was presented at court, he dined out constantly, he was tumultuously applauded at concerts; and, with great pomp and ceremony, he was created a Doctor of Music at the university of Oxford. On this occasion he was so moved by the applause of the audience that he picked up the hem of his collegiate gown and said to the assembly, in English, "I thank you."

All the time he was in England he was busy

HAYDN CROSSING THE ENGLISH CHANNEL

socially, musically, and, when he could find a moment, in studying a grammar of the English language with which he had provided himself. But his concerts must have kept him occupied to a great extent. His agreement with Salomon, made before he left Vienna, called for an opera, six symphonies, and twenty new compositions, to be brought out at twenty concerts by Haydn himself; and for this he was to receive the sum of twelve hundred pounds or about six thousand dollars. Though he missed the quiet of his home at Esterhaz he worked as best he could, denying himself to callers before two o'clock. His appearance at the first of his own concerts was the sign for a tremendous outburst of enthusiasm. A part of one of his symphonies had to be played twice, and the subsequent concerts were no less successful.

But it was not all work and concert-giving. He participated a great deal in social life, met all the distinguished people in London, and was lionized on all occasions. Among the many pleasures he experienced during this visit, two stand out delightfully. He attended the Handel Festival, an event made all the more significant by his presence. He sat near the king, and was so overcome by the grandeur of the performance, there were a thousand players and singers, that, at the Hallelujah Chorus when every one arose, he burst into tears and

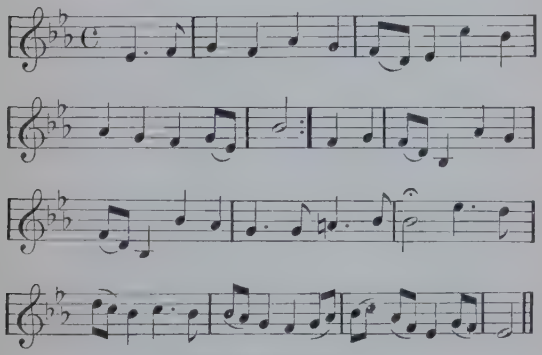
exclaimed: "He is the master of us all." He also heard the Charity Children of St. Paul's Cathedral sing. It was in the spring; and the sight of the mass of children, there were four thousand, and the sound of their fresh young voices, impressed him deeply; and no doubt, recalled vividly his boyhood days at St. Stephen's. Of this experience he wrote in his diary: "I was more touched by this innocent and reverent music than by any I ever heard in my life."

VIII.

Haydn returned to Vienna for about a year and a half, when he again visited England, remaining away as long as before. It was during his brief return to Vienna, between the two English journeys, that he visited his native town of Rohrau. Here a monument was erected to him. Haydn went to the house where as a child he had played and been watched over by his father and mother. He knelt and kissed the threshold which their feet had so often crossed. This trait in Haydn, constantly showing itself in one way and another, makes him one of the most lovable characters in the history of music.

After the second London journey one would expect that Haydn, being now an old man, would settle down to a quiet life, working no more than his prince demanded. As Handel wrote his great

works in later life, so Haydn, after the age of sixty-five produced two works, one of which will probably stand as his masterpiece. These were The Creation and The Seasons, works based on English poems. The former is on Milton's Paradise Lost, the latter on James Thompson's poem, entitled The



THE EMPEROR'S SONG.

Seasons. How intensely he gave himself up to the composition of The Creation he has himself told: "Never was I so pious as when composing The Creation. I knelt down every day, and prayed to God to strengthen me for my work." Of the first performance he said: "One moment I was as cold as ice; the next I seemed on fire."

Toward the end of his life, the inactivity of old age came upon him. He was much distressed by the occupation of Vienna by the French. He used to say to his terrified servants, "Have no fear, Haydn is with you." Indeed, there was no cause for fear. The French honored him greatly, and officers of the French army visited him. In his last years he wrote a simple but beautiful composition, the theme of which he also introduced into a string quartet. The Emperor's song is no doubt the most familiar of all his works. Haydn's last public appearance was at a performance of The Creation. The assembly was large and brilliant. As he entered the hall there was a burst of trumpets and great applause. Seated in his chair, he was carried to the side of the princess Esterhazy. The performance was conducted by Antonio Salieri, and every number was received with the greatest enthusiasm. At the chorus "And there was light," the applause of the audience was terrific. Haydn was deeply affected and exclaimed, pointing up, "It came from there!" He became so excited as the performance continued that he had to be carried out.

Haydn always acknowledged his indebtedness to Philipp Emanuel Bach whose works he knew well. The sonatas of this writer became Haydn's models; he learned their structure intimately and developed the sonata form still further, handing it over to

Mozart and to Beethoven as an art-product already firmly established. Haydn's pianoforte sonatas are interesting then in a two-fold sense, for their intrinsic

HOUSE WHERE HAYDN DIED—VIENNA.

beauty and structure, and for the place they occupy between the Bach school on the one hand and the developed classic school on the other.

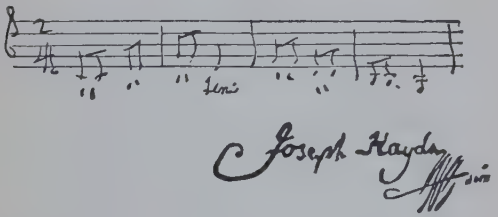
Haydn's works are many. Of symphonies he

wrote one hundred and twenty-five. The "Seven Words" was originally written for orchestra; later it was arranged for voices and orchestra. For various combinations of instruments he wrote a large number of works. For solo instruments he wrote notturnos for the lyre, pieces in various forms for stringed instruments (including the barytone); sonatas for piano, a sonata for the harp; several pieces for a musical clock; concertos for piano. There are duos for violin and viola, trios for strings, for flute and strings, for three flutes, for horn and strings. Of quartets for two violins, viola and cello there are more than seventy.

Of vocal works there are masses, Te Deums, offertories, and many smaller forms; The Creation, Seasons, Seven Last Words, Tobias (an oratorio), cantatas, operas (for the theatre at Esterhaz), many solo songs and arrangements.

He lived quietly in his little house, still standing in Vienna on Haydnstrasse, so named from him. There is a little garden, the place is quiet; he lodged up one flight of stairs from the yard. The rooms are small, and to-day they are filled with mementos of the great but simple man. He was often visited here by distinguished people. He received all in the most courtly manner, and entertained them by displaying his many presents and the medals that were struck in his honor.

During his final illness he one day called his servants to his bedside and asked to be carried to the piano, where he played three times with great solemnity, all his household standing about, the Emperor's song.



TABULAR VIEW.

1732 1738.	ROHRAU.	
1739–1740.	HAINBURG.	Lessons in music from Frankh.
1740–1750.	VIENNA.	St. Stephen's Church; school and music lessons.
1750–1759.	VIENNA.	Without fixed appointment. Played for dances, gave lessons, studied industriously. First opera. Met Metastasio. Lessons with Porpora. Met Gluck. First string quartet (1750).
1759 1761.	LUKAVEC AND VIENNA.	Entered the service of count Morzin. First symphony, 1759.
1761–1790.	EISENSTADT AND ESTERHAZ.	Entered the service of the Esterhazy family. Many works produced.
1790–1794.	LONDON AND HOME.	Two English trips. Met Beethoven at Bonn. Mozart's death (1791).
1795–1809.	ESTERHAZ AND VIENNA.	The Creation (1797). The Seasons. The former first produced, 1798; the latter, 1801

QUESTIONS.

I.

1. When and where was Haydn born?
2. Name some great musicians who lived during his life-time?
3. What men distinguished in other callings lived during the years of Haydn's life?
4. What great soldier was exerting a remarkable influence in Europe in the last years of Haydn's life?
5. Where is Haydn's birth-town?
6. What two great composers did he know intimately?
7. What was Haydn doing while Bach and Handel were yet living?
8. Give a short description of music in the Haydn home.
9. How did the early atmosphere of home influence Haydn in after years?
10. When did he leave home to begin seriously the study of music?
11. Where and under whom did he study, and what were his duties?
12. What incident led to his going away?
13. What did Seppert study with his cousin?
14. Of what service was he in the church-procession, and how did he thereby show his music ability?
15. What test was Seppert put to by the director of St. Stephen's?
16. Why did he have better opportunity in Vienna than in Hainburg?

17. How long did Haydn remain a member of St. Stephen's choir?
18. What were his duties and his studies?
19. How did he learn music-composition?
20. What did Haydn intend to teach the singing-boys when he addressed them?
21. When was he dismissed from the choir and for what reason?
22. Who succeeded him?
23. What was Haydn's immediate experience on being dismissed from the choir?
24. How did he earn a trifle now and then?
25. How did he continue to improve himself?
26. Why did the tradesman offer to loan him money?
27. What distinguished acquaintance did Haydn make at this time? What was the benefit?
28. What famous teacher did he serve? And what did he learn?
29. How otherwise was he benefited?
30. Name three books which he studied at this time.
31. What famous composer did Haydn meet at Porpora's?
32. Of what two forms of writing was Haydn the founder?
33. With whom did Haydn find his first appointment?
34. To what more important position did the first lead?
35. What great advantage did Haydn enjoy as an orchestral conductor?
36. Who developed further the forms first established by Haydn?
37. For what instruments is the string-quartet written? The symphony?
38. What demands were made upon Haydn in the Esterhazy service?
39. What led to the writing of the Toy symphony? of the Farewell?
40. Tell briefly what led to Haydn's visiting England; of the honors he received, and the experiences he had.

41. What great works did Haydn write after he returned from England?
42. From what sources came the text of those works?
43. What simple song did Haydn write towards the close of his life?

II.

44. How far apart are the birthdays of Haydn and Washington?
45. How many presidents had served the United States to the time of Haydn's death?
46. What is the nationality of each of the following: Bach, Rousseau, Schubert, Handel, Mozart, Hummel, Scarlatti, Weber, Cherubini, Beethoven?
47. Arrange the names in Question 46 in chronological order.
48. Describe the minuet. Name some writers of the minuet, and make a list of the minuets you have heard.
49. What forms of music did Haydn write for the Esterhazy family?
50. Describe the form known as cassation.
51. Describe the barytone.
52. Write the notes indicating the strings of the cello, viola, and violin.
53. Of what word is cello an abbreviation?
54. Define the word symphony. Of what two words is it compounded?
55. What is meant by concerted music?
56. What movements make up the symphony?
57. When did Milton live?
58. When did James Thompson live?
59. What is meant by a "test in sight-reading"?
60. When and where was Gluck born? Give his name in full.

I declare to you on my honor that I consider your son the greatest composer I have ever heard; he has taste and possesses the most consummate knowledge of the art of composition.—JOSEPH HAYDN TO LEOPOLD MOZART.

WOLFGANG AMADEUS MOZART.

1756-1791.

WOLFGANG AMADEUS MOZART

WOLFGANG AMADEUS MOZART.

I.

Mozart's life was included within that of Haydn, who was twenty-four years old when Mozart was born and who lived for eighteen years after Mozart's death. Hence George Washington was twenty-four years old at the time of Mozart's birth, for he and Joseph Haydn were born in the same year. Washington lived eight years after the death of Mozart. Hence we may picture the great American as reaching the height of his fame in the years of Mozart's life. Mozart knew Haydn intimately. He knew Beethoven as a youth, and predicted his greatness. Bach he could not have known, for he died six years before Mozart's birth; nor did he know Handel, being but three years old when Handel died in London. But in his manhood he once played the organ at the Thomas school where Bach so often presided, and he heard the choir sing a motet by the great cantor. He knew The Messiah well and wrote additional accompaniments to it; and like all others who succeeded him, he paid tribute to the two great masters who

stand at the head of German music of the eighteenth century.

Mozart is usually regarded as the successor of Haydn, the developer of forms, especially the symphony, of which Haydn is called the father. Although it was not until after Mozart's death that Haydn wrote his greatest work—The Creation—we must remember that the form of writing in which Mozart legitimately followed Haydn, had been begun by Haydn and was developed in the early years of Mozart's life. It is necessary for us to keep in mind the fact that Haydn specialized, during the greater part of his life, instrumental forms: the piano sonata, the string-quartet, and the symphony. Mozart developed these forms and added the opera to his list, being in fact one of the most important composers of that form. Beethoven in turn did little with opera or with any other large vocal form, but found his greatest expression in the piano sonata, in chamber music, and in the symphony.

Writers on music who aim to make definite separations and classifications of composers are given to including Bach and Handel in the Contrapuntal school; Haydn, Mozart, and Beethoven in the Classic school; and their successors in the Romantic school. As a matter of fact no such classification can be strictly true. Bach, while undeniably a contrapuntal writer, shows many traits which must admit

him to share in the characteristics of the Classic school. Handel's works betray the distinctive marks of all three schools. Certainly Mozart and Beethoven are no less romanticists than they are types of the Classic school.

II.

The Bach genealogy shows numerous musicians in every generation. In Handel's genealogy there is an entire absence of musical progenitors. Haydn's genealogy shows only a music-loving father. Mozart had a father who was not merely a music lover but who was distinctly skilled in music and widely known for his knowledge of the subject. This was Johann Georg Leopold Mozart, usually known as Leopold Mozart. Like Handel it was intended that he should study jurisprudence and become a lawyer; but, also like Handel, he tried law and eventually deserted it for music. He became a distinguished organist and violinist, was elected to a position as court-musician; and later on he was made vice-capellmeister, in Salzburg, having at one time in his orchestra Michael Haydn, younger brother of Joseph Haydn, who displaced the latter, at St. Stephen's church in Vienna. When Leopold Mozart was thirty-five years old (and Joseph Haydn twenty-four), two important events took place in his life. The first was the birth of a son, January 27th; the

other, the publication of his book on violin playing; acknowledged to be the first recognized method for that instrument. This book became so popular as to be universally used. It passed through many editions and was translated into many languages.

Leopold Mozart and his wife were said to be, at

ROOM IN WHICH MOZART WAS BORN.

the time of their marriage, the handsomest couple in Salzburg. They were married three years before the death of Sebastian Bach and while Joseph Haydn was still a singing boy at St. Stephen's church (1747). Of their seven children but two lived; a daughter Maria Anne, usually called Nannerl; and a son

Wolfgang, or in full Johannes Chrysostomus Wolfgangus Theophilus Sigismundus, known in childhood as Wolferl. Nannerl was nearly five years older than her brother. When she was seven years old her father began to cultivate the musical tend-

DAWNING OF GENIUS: THE INFANT MOZART AT THE PIANO.

ency which she showed by instructing her in harpsichord playing. Wolferl, then nearly three, used to watch attentively during lesson time and whenever an opportunity came he would go to the harpsichord and amuse himself by sounding thirds and by

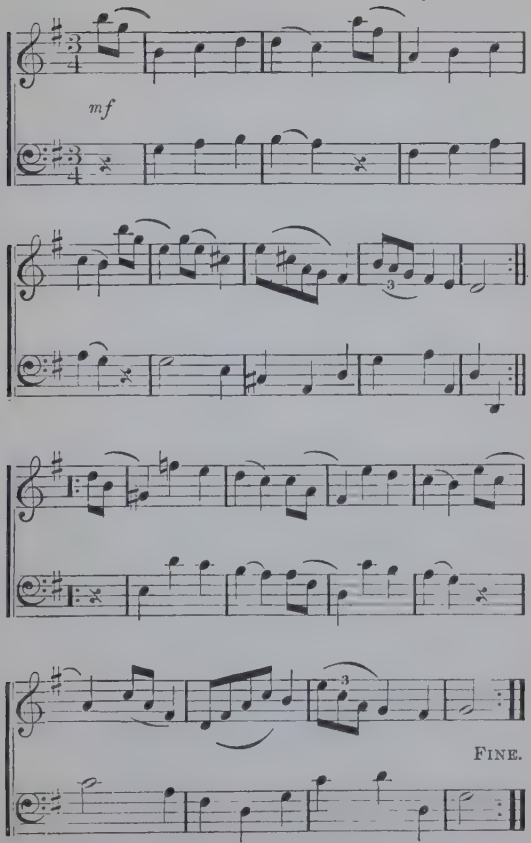
attempting to play what he could remember of his sister's lesson. This so impressed the father with the thought that the boy might be musical that when he was four years old he began to teach him. The boy's progress was astonishing. He not only learned his lessons readily and played them with facility, but he began to compose little pieces which the father wrote down for him.

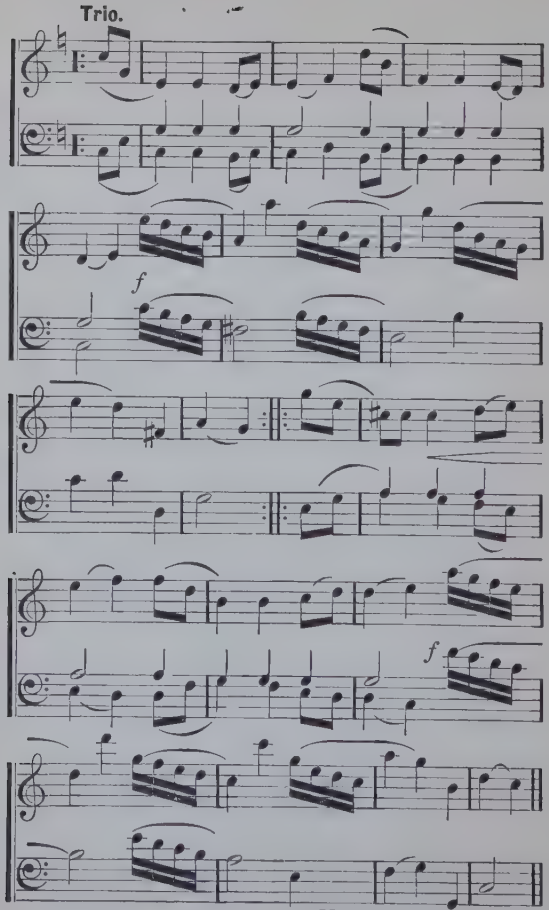
Both the father and a friend of the family have written that, as a child, Wolfgang was earnest, serious, and thoughtful; so much so, in fact, that when he was busy with his music, "no one ventured to jest with him." Even childish amusements and games to be interesting to him had to be accompanied by music, and if he and I," writes a friend of the family, "carried playthings for a game from one room to another, the one who went empty-handed must sing and play on the violin a march all the time."

Wolfgang's first public appearance was in Salzburg when he participated, as a chorister, in a comedy with a hundred and fifty singers and actors. Shortly before his sixth birthday the father and the two children made their first music tour, going to Munich, where they played before the elector and met with much success. In the following autumn the entire family went to Vienna. They were detained often on the way by people of importance who, having heard of

Menuetto.

Composed in 1761.





Menuetto da Capo al Fine.

the children, desired to have them play. At Vienna they were warmly received at court by the empress Maria Theresa, the same empress who ordered Joseph Haydn to be chastised for climbing to the top of the Schönbrunn palace, where, in fact, the Mozarts were received. The emperor, Francis I, took great interest in Wolfgang. He called him a "little sorcerer," had him play all the pieces which his father had given him for lessons; then he had him play with one finger, and lastly with the keyboard covered by a cloth. The boy enjoyed these "tricks" quite as much as the emperor did. Then the emperor sent for the court composer Wagenseil and presented Wolfgang to him, who made his bow and said: "I play a concerto by you; you must turn over the pages for me." He was never abashed in the company of the great. He jumped into the empress' lap, threw his arms about her neck and kissed her. To Marie Antoinette, who assisted him to his feet when he had slipped on the polished floor, he said: "You are good. I will marry you!"

III.

About the time of his seventh birthday, the family were at home in Salzburg; but the following June another tour was begun. This was to London. The journey from Salzburg to Paris was nothing less than

a triumphal tour which it took five months to accomplish. The children were received everywhere not only with cordiality but with astonishment. It avails nothing to name the towns and courts where they stopped and were received, but it may be mentioned that the poet Goethe heard Wolfgang play. "I myself was about fourteen," he said, "and I can still recollect the little man in his wig and sword quite distinctly." This was on their visit to Frankfort.

At the first Paris concert there was probably a brilliant audience, for the father took pains to say, in writing of it: "We burnt more than sixty candles."

At New Year's the entire family were presented at court. The queen had Wolfgang placed beside her. She talked with him in German and translated the conversation for the king, Louis XV. Now that the children had been to Versailles and had played before the king and queen, the music world of Paris was open to them. Wolfgang's genius impressed itself upon all. A writer of the time has recorded some of the tests to which he was put: "He plays from memory for hours. Give him a piece without bass, and he can add it without aid of piano or of violin. Give him an air for the violin and he will at once play it on the piano, adding the other parts. Sing a song and he will accompany it by ear, varying the melody

infinitely. Stretch a cloth over the key-board and he plays with no less exactitude and speed."

MOZART AT NINE YEARS OF AGE.

It was during this Paris visit that Wolfgang's first published compositions appeared. They were sonatas for the piano and violin.

The next objective point for the family was London. At Calais they had their first glimpse of the sea; and as Haydn was entranced by it when an old man, so were these children. "How the sea runs away and grows again!" exclaimed Nannerl. All the brilliant success of Paris, social and artistic, was repeated in London. The king, George III, had an orchestra and was especially fond of Handel's music, whom we saw in England during the reigns of queen Anne, George I, and George II. Both the king and the queen were delighted with the children; especially with "our Master Wolfgang." They played at Buckingham Palace and gave concerts to the public. Wolfgang was announced as "a real prodigy of nature. He is but seven years of age, plays anything at first sight, and composes amazingly well."

In London, Wolfgang had his first lessons in singing. At one of his visits at court he accompanied the queen who sang an aria; he also played for a flutist, in a solo; and afterwards upon the organ so well that it was a question whether he performed better on organ or piano. During this London visit Leopold Mozart fell ill and the children were not permitted to make music. In this time of enforced absence from the piano Wolfgang wrote his first symphony. His sister has related that he said to her: "Do not let me forget to give the French horns plenty to do."

This early work in large forms of composition was by no means a fancy but a serious employment which progressed so well that after the father recovered, the children gave a concert of which every piece was by Wolfgang.

A brief visit to the south of England, including a day at Canterbury followed; then the family left for Holland, in pursuance of an invitation extended by the princess Caroline. A delay of a month took place on the way, through the illness of Wolfgang; and no sooner was he well again than Nannerl became so ill that it was thought she would never recover. But all terminated happily. Wolfgang soon added to his list of compositions a symphony, six sonatas which he was commissioned to write by the princess, and some variations.

IV.

The Holland visit was full both of pleasure and of music activity, and lasted several months. Then the father thought it best to terminate it and again to visit Paris. They arrived there in the month of May, of the year when Wolfgang was ten years of age. Really this second Paris visit was made on the way, for now the Mozarts were aiming to reach Salzburg. Two months were spent in Paris and in November they reached home; the father

devoting the five months after the departure from Paris to visiting different cities and meeting the distinguished people whom it would avail the children to know. Hence the return was not over the route which the family had traversed in coming from Salzburg, but it took them through central France, by way of Lyons and Dijon, thence through Switzerland, including Geneva, Lausanne, Berne, Zurich, Winterthur, and Schaffhausen, thence home by Ulm and Munich.

Paris paid great honor to the family on the second visit. The same wonder was expressed at the remarkable talent of the children and acknowledgment made that further skill had been gained by their study and experience. Court homage was generously bestowed. One royal personage remarked of Wolfgang, "Many a finished capellmeister in the profession might die without having learnt what this boy of nine years old knew." The homeward journey was a triumphal progress; this however did not unduly elate the father. Proud as he was of the talent and skill of his children he was yet anxious never for a moment to fail in his duty toward them; especially toward Wolfgang, who was revealing a character and music genius of extraordinary nature. How deeply he felt this he expressed in a very straightforward manner in one of his letters: "It is important that there should be a home-life for me specially devoted

to my children. God has given them such talent as, setting aside my obligations as a father, would incite me to sacrifice everything to their good education. Every moment that I lose is lost forever; and if I ever knew how valuable time is in youth I know it now. You know that my children are used to work. If they were to get into idle habits on the pretext that one thing or another hindered them my whole structure would fall to the ground. Habit is an iron path, and you know yourself how much my Wolfgang has still to learn."

Arrived home, Wolfgang was set to work, ever under his father's watchful care, to do his task in the Gradus ad Parnassum (we saw that Haydn set great store by this book in his youth). There was besides continuous practice in composition. An oratorio dates from this time. This was written at the instigation of the archbishop of Salzburg and was inspired by no higher motive on his part than a disbelief in the boy's ability. He gave Wolfgang a text on which to compose and ordered that he be shut up alone during certain hours of the day, for a week. The task was done so satisfactorily that in Lent of the following spring it was performed. Once, about this time, Wolfgang visited a monastery, where he was on friendly terms with some of its inmates. Sitting near the window, he composed an offertory.

But the home-life, so longed for by the father,

was interrupted again for a period of fifteen months. Thinking the journey would prove artistically beneficial to the children, Leopold Mozart and his wife set out with them for Vienna. Following the custom which they had already established in their travels, they visited many places on the way. It proved to be a journey not pleasant to look back upon. The same fortune befell them that they experienced on the way to Holland. Both the children were stricken with small-pox, and for many days Wolfgang was blind. Following upon the anxiety of the children's illness came the jealousy and intrigues of musicians preceded by a much less cordial reception at court than they had expected. The emperor felt compelled to enter upon an economical period. No invitation to play at court was extended to the Mozarts; and in general the music atmosphere of the court was unlike what it had been on the occasion of their former visit, five years before.

Still the emperor did not entirely overlook the family, in a musical way; he invited Wolfgang to write an opera, which he should conduct in person at the harpsichord. This resulted in the composition of La Finta Semplice, which never came to a performance in Vienna, through intrigues and dishonest dealings. Jealousy was rife. Some even asserted that Wolfgang did not compose the opera, but that it was the work of his father. Effectually

to silence such low-minded criticism, Wolfgang was brought before a distinguished assembly, given a volume of poems, and requested to set one to music: "He seized the pen, and wrote without hesitation the music to the aria for several instruments with the most astonishing swiftness." But this, even, did not remove the jealousy; and the hopes which the father entertained came to nothing. News of all these happenings and misfortunes reached Salzburg, and the archbishop again manifested himself in stopping the father's salary during his absence.

Disheartened at all that had befallen them the Mozarts turned homeward. They remained a year in Salzburg, Wolfgang devoting the time, as before, to serious study. It is pleasant to relate that the archbishop not only had Wolfgang's opera performed but conferred upon him the appointment of concertmeister.

V.

When in Vienna, Leopold Mozart's thought turned to Italy. In a journey to that country he saw for his son a great and needed experience, Italy being the golden land of music. During the year spent at home this thought continued to occupy the father's mind and he formulated a plan by which it could be carried out. The father and Wolfgang set out in midwinter, a few weeks before Beethoven was born,

and remained away for fifteen months. When we regard the series of triumphs of which this journey consisted we feel that greater honor could not have been bestowed upon a man of mature years; and we almost fail to remember that it was given heartily and appreciatively to a boy of fourteen.

The record of Mozart's life from the beginning of the Italian journey through a period of ten years, that is to say, from the time he was fourteen years of age until he was twenty-four, is a story of hard work, serious study, frequent travel, never ceasing production of compositions in large and small forms, and—one can not fail to note it—of frequent disappointment. Study, and compose, and try as he would there seemed to be no appointment available which would allow him to work in a congenial surrounding and at the same time earn enough fairly to recompense him for the labor expended. Indeed, though he wrote for many public occasions, the amount of money which he received made a total so small that we are surprised at the fact of so many inferior men getting on better in life. But this surprise vanishes when we watch Mozart's method of thought. It never became servile, it proceeded always from an honest impulse, his purposes were never any but lofty ones, his greatest concern was to fit himself by study and industry to represent the talent God had given him. Appointment and gain, though they

were conveniences, did not with him take the first place. And thinking over his life, his labor, and the legacy of music-thought which he has left to the world, we see that his position was the proper one to maintain.

The Italian journey, begun when he was scarcely fourteen years of age, included a visit to every town noted for its art and music. Merely to recite the names of these places—Verona, Mantua, Milan, Lodi, Bologna, Florence, Rome, Naples, Venice, and Padua, and these are not all—is to picture the possibilities open to the talented boy to display and to increase himself. The time spent by Wolfgang and his father in these cities and in travel was not merely passed in meeting distinguished people and in making music. Study and composition went on almost daily as the chief occupation. All else was secondary.

Many tests of his skill were made. For example at Innsbruck, at which town they stopped before entering Italy, Wolfgang played a concerto at sight. As a reward for the able manner in which he did it, he was presented with the music and twelve ducats. At Verona a symphony of Wolfgang's was performed; he composed an aria, on a given text, and sang it himself; he improvised, also, on given themes. At Mantua nine numbers out of sixteen at the concert of the Philharmonic Society required his appearance. At Milan, where they arrived at carnival time, both

father and son joined in the festivities and appeared in carnival costume. In this city the boy created great enthusiasm by his skill. An academy* arranged for him was so successful that it earned him valuable presents and, what was more important, a commission to write an opera. For this an advance payment was made, and he was given free lodgings during his residence in Milan. At Lodi, Wolfgang composed at seven o'clock in the evening, "just after arriving," his first string quartet; the form so thoroughly established by Haydn.

We have noticed that from the time of Wolfgang's first lesson when a little child in Salzburg to the present, he received no instruction save from his father. Leopold Mozart recognized his son's talent, planned to develop it, and succeeded in bringing it forth. It must, then, have been particularly gratifying to him to bring Wolfgang to the notice of Padre Martini, in Bologna. This man was looked upon as the first teacher in Italy. A man of great learning, advanced in years and experience, the most skilful contrapuntist living, he saw in Wolfgang a genius rightly taught. He gave him many lessons to work out, and the boy accomplished them not only to the master's satisfaction but to his delight. That this experience was as pleasing to the Mozarts as to the

* That is, a concert.

master, we infer from the fact that Wolfgang continued to correspond with him after returning home.

During a visit to Florence, made on the way to Rome, Wolfgang played at court, and was put to a test by the director of music. He had to play at sight and develop some themes. The father's comment on this reveals how little difficulty there was in it for his son: "Wolfgang played and did it all as one eats a piece of bread." They arrived in Rome in Passion Week and went at once to the Sistine Chapel to hear the music. Here they heard sung a Miserere by Gregorio Allegri, a composition so highly regarded by the church that on pain of excommunication no one was to take a copy from the choir, or to make a copy of it. Wolfgang heard it once, and wrote it out from memory; a day or two later, on Good Friday, he heard it again and corrected an error or two. He had thus a copy acquired in a manner so astonishing to every one, that instead of being held to have done anything wrong, he was greatly honored for the skill he displayed.

From Rome the travelers went to Naples. As companions they had in the diligence four friars, who secured for them admission to convents, on the way, where they could rest and refresh themselves. And here it is interesting to remember that Mozart did his very extensive traveling throughout the whole of Europe in carriages. Here in America the same

practice was in vogue. From Boston to New York, the journey lasted six days; a time sufficient in these days to take the traveler from America to Europe, and longer than is required to go from New York to the Pacific coast. When Washington was President of the United States our country was small. Stage-coaches conveyed passengers. Two coaches per week left Boston for New York. The passengers started from the stage-coach office at three o'clock in the morning. The coach was primitive; it had four seats, and within it was protected from the weather by leather curtains. "One pair of horses usually dragged the coach eighteen miles, when a fresh pair would be attached, and, if all went well, you would be put down about ten at night at some wayside inn or tavern after a journey of forty miles. Cramped and weary you would eat a frugal supper and hurry off to bed, with a notice from the landlord to be ready to start at three the next morning. Then, no matter if it rained or snowed, you would be forced to make ready by the dim light of a house lantern for another ride of eighteen hours." *

In such manner did our young composer travel over Europe. And the chance meeting with the four friars on the way to Naples must have been

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* From John Bach McMaster's School History of the United States, copyright, 1897, by American Book Company.

a pleasant incident. Arrived there, the same great distinction was paid him as elsewhere, though the Italians accused him of playing remarkably through witchcraft. They declared that the skill of his left hand was due to a ring he wore. This, of course, he promptly took off, and played as well as before. They were fortunate enough to see Vesuvius in eruption, and, turning north, reached Rome again after a journey of twenty-seven hours.

Wolfgang's return to Rome brought him three unusual honors—an audience with the Pope, the Cross of the Order of the Golden Spur, and he sat for his portrait, painted by the artist Pompeo Battoni.

Now the libretto of the Milan opera, promised some months since, reached him at the next halting-place, Bologna, in which city he was admitted, on examination, to membership in the Philharmonic Academy. Of his pure mind, boyish interest in life, and of his truly simple nature, we need no further evidence than to keep in mind the honors which he had received thus far in life, while reading the following letter, written by him in Bologna at this time: "I am still alive and very jolly indeed. To-day I had the pleasure of riding on a donkey. In Italy this is the custom, and so I thought I must at any rate try it too."

In the midst of donkey-rides and honors, the Milan

opera was completed, Mitridate, Re di Ponto. Each performance lasted "a good six hours." Wolfgang conducted it, with an orchestra of sixty, amid the noisy plaudits of the entire audience, who cried, "Long live the Master!" The Italians declared the opera came "from the stars"; and they listened to it through twenty performances.

VI.

Soon after Wolfgang's fifteenth birthday the Mozarts arrived home in Salzburg, going by way of Verona (where Wolfgang was made a member of the Philharmonic Academy as he had been in Bologna), and at Padua (where there came three commissions, one for an oratorio, one for another opera from Milan, and a third for a serenata from Vienna). This last-mentioned work soon occupied his serious attention, for, after spending but a few months at home, he returned to Milan and composed the work; it was called Ascanio in Alba, and it was given in October, to celebrate the marriage of the archduke Ferdinand of Austria with the princess Maria of Modena. Its success was immediate and extraordinary, and the work was repeated on the following day.

Again we find the family back in Salzburg about Christmas time, preceding Wolfgang's sixteenth birthday. He now busied himself with an opera to be

given in celebration of the installation of a new archbishop. The next autumn he was again in Milan bringing another opera to performance. This was Lucio Scilla, given many times and with great success.

In the month of September, and after a visit to Vienna, he was home again; remaining a year and devoting himself very closely to composition. He had been already for some time concertmeister in Salzburg, earning thereby a trifle over five dollars per month and not only contributing his time to the archbishop's music, but frequently composing original works. This archbishop seems to have been wholly incapable of realizing even what a bargain Mozart's services were; nor was he cognizant of his genius. This explains the strained relation which led Wolfgang to address a letter to his superior in which he evinces his breadth of character, deep understanding of his own talent and the responsibility of possessing it.

In this letter, he says: "Parents take pains to put their children in a position to earn their own bread, and the children are under an obligation to themselves and to the need of the state. The greater the talents they have received from God, the greater their obligation to make use of them for the improvement of their own and their parents' circumstances, to assist their parents, and to provide for their own advancement and for the future. The gospel teaches us this

usury of talents. I am, therefore, bound before God in my conscience, with all my power to be grateful to my father, who has unweariedly devoted all his time to my education, to lighten for him the burden, and now for myself, and afterwards for my sister, to provide, for I should be sorry that she should have spent so many hours at the harpsichord without making a profitable use of them."

With this letter Mozart presented to the archbishop his resignation. He was now twenty-one years of age, anxious to do well in the world, for the purpose which he so honestly set forth in his letter. This feeling and the fact that, though he had gained much honor already, he and his family were still poor, led him to set out from home in September of the year he was twenty-one, accompanied by his mother, and travel literally in search of employment that would tax his full powers and recompense him fairly. He remained sixteen months away from home, traveling all the way to Paris and back, and when he again met his father and sister in Salzburg in the month of his twenty-third birthday he had to tell of no success in securing an appointment, and of the death and burial of his mother in Paris.

This long and, as it proved, disappointing journey took him to Mannheim, where he enjoyed some bright days. There was a splendid music appreciation there; in the orchestra he heard clarinets for

the first time, and wished that they might have them in Salzburg as well. There he met the poet Christoph Wieland, whom he described as seeming "a little affected in conversation, has rather a childish voice, a continual stare, a certain learned roughness, and yet at times a silly condescension."

After nearly ten days' coach journey, Wolfgang and his mother reached Paris, the city which he was destined to leave alone. It was not the same Paris that had opened its arms to Wolferl and Nannerl. He was now a man, and they treated him as a man. His early triumphs were remembered by his friends, among them Johann Christian Bach, youngest son of Johann Sebastian. The delight of meeting them, together with the success which attended two symphonies written for the Concert Spirituel, make the sunshine of this visit. The first symphony promised to go badly, so very badly, indeed, that Mozart determined not to be present. But he could not keep away. It made a pronounced success. Its effect upon the young composer was pleasant. "I went in my joy immediately to the Palais Royal, took an excellent ice, said my rosary—which I had promised to do—and went home." That means he went home to his lodgings in Paris. A few weeks afterwards, toward the end of September, he really set out for home, going by Strassburg, Mannheim, and Munich, arriving in Salzburg in January of 1779.

Here he met his father and sister, related his journey to them, and prepared to assume the duties of a position which had been arranged for in his absence, and one for which he had no liking—that of again entering the service of the archbishop.

VII.

Mozart's restless travel continued until he was twenty-five years old—he began it at six years of age. In 1781 he left the service of the archbishop of Salzburg, whose final act was to treat his musician in the vilest manner, and took up his residence in Vienna. The archbishop having consummated an act that covers his name with "dishonor for all times," went home and thought no more about him. The dismissed concertmeister was now facing a serious problem, namely, that of earning his living by commissions, lessons, and concerts. For the Munich carnival of 1781 he wrote an opera Idomeneo and was warmly received when he went there for its production. The effect of the music on the elector was expressed in these words: "One would not have thought that there was anything so great in such a little head." The principal rehearsal of this opera occurred on Mozart's twenty-fourth birthday. In the following March he was summoned to Vienna by the archbishop and the disgraceful scene referred

to above took place. Henceforth, Mozart was a citizen of the Austrian capital. But the habit of travel did not desert him. Three times yet he made short journeys, each in the hope that he might increase his earnings.

Mozart's first home in Vienna was with the Webers,

HOUSE IN WHICH MOZART LIVED IN VIENNA.

a family with whom he had become acquainted in Mannheim some years before. He had at that time fallen in love with one of the daughters, Aloysa. She, however, was now married. Her younger sister Constance, of talent and sympathetic nature, Mozart found so responsive a woman, so true a companion

that, after much unhappy family contention on both sides, they were married in St. Stephen's Church.

It seems to have been one element in the spirit of the time to institute contests. As Bach and Marchand, and as Handel and Scarlatti figured as contestants, so Mozart and Clementi were brought together to play competitively at court. Clementi had a splendid technic; Mozart had the same and a musical spirit with it.

In July, 1782, Mozart's opera The Abduction was given. Gluck spoke in a very complimentary manner of it. The emperor's criticism was: "A great deal too many notes." It is amusing how an emperor will criticize a genius. The genius replied on this occasion: "Exactly as many notes as are necessary, your majesty!"

Married life was with Mozart a time of great need. Indeed he and his wife often suffered from actual want. Perhaps neither of them was a good manager; add to this illness and a little income, and we may understand how it arose that he was at times compelled to borrow money, or failing in this to pawn his household goods. To the care which this condition brought about there is to be added the fact that Mozart and his wife were suffering unhappiness from the unfriendly attitude of the father—who not only continued to oppose his son's marriage, but seems to have lost his good judgment in many instances

MOZART AT VIENNA

where his unprejudiced advice would have been valuable. Just after Mozart's thirtieth birthday, the father did acquiesce in his son's frequently extended invitation to visit him in Vienna. And it proved a time when he saw him win public honors as a composer and player. At his son's house, the father heard quartet concerts. On one occasion this remarkable group performed: Joseph Haydn, as first violin; Karl von Dittersdorf, as second violin; Mozart, as viola; and a player named Vanhal, as cellist. On this occasion Haydn told Leopold Mozart that he regarded Wolfgang to be the greatest composer of whom he had ever heard.

Mozart was destined to write three more operas: The Marriage of Figaro, Don Juan, and The Magic Flute; works in which he surpassed every previous effort and established a model of opera-composition. These operas were written in the last five years of his life—years of want, for the most part, and of illness. Of the wonderful impression made by Figaro, one of the singers wrote: "Never was anything more complete than the triumph of Mozart." Even the performers on the stage and in the orchestra shouted their enthusiastic approval. Kelly, the singer, further adds: "And Mozart! I never shall forget his little countenance when lighted up with the glowing rays of genius; it is as impossible to describe it as it would be to paint sunbeams."

But it all amounted to nothing in the way of securing an appointment and through it, a living for himself and wife. In the hope of adding a trifle to his income he and his wife went to Prague where Figaro had already been given as successfully as in Vienna. Mozart was everywhere received with the greatest honors. As a result of this visit he was commissioned to write, for the sum of a hundred ducats, the opera, Don Juan. On the night before the first performance, the overture was not yet composed. The score was given to the copyist at seven in the morning and played in the evening by the orchestra without rehearsal. The success was as great as that of Figaro.

In this year Gluck died and Mozart was appointed to his official position with two-fifths the amount of salary. "Too much for what I do, too little for what I could do," Mozart said. Two great symphonies in C and G minor, together with arrangements, that is "additional accompaniments," to some of Handel's works were written at this time. Mozart's fecundity of ideas and power to work were truly wonderful. Indeed, the two symphonies above mentioned, and a third in E flat were written in six weeks.

In the year 1789 he again set out on a journey to Prague, Dresden, Leipsic, and Berlin. In Dresden he played in a trial of skill with a pianist from Erfurt,

Hässler by name. At Leipsic he met the cantor of the Thomas school, played the organ to a crowded audience, and heard a cantata of Bach's. This work he studied by spreading the parts before him ; there was no score at hand. "Here," he exclaimed, "is something from which one can learn much." "All

MOZART'S PIANO AND HARPSICHORD.

present were enchanted especially Doles (the cantor), who could almost have believed in the restoration to life of his teacher, the great Bach himself." *

Soon after this journey Mozart received a nominal appointment at St. Stephen's church—but his affairs

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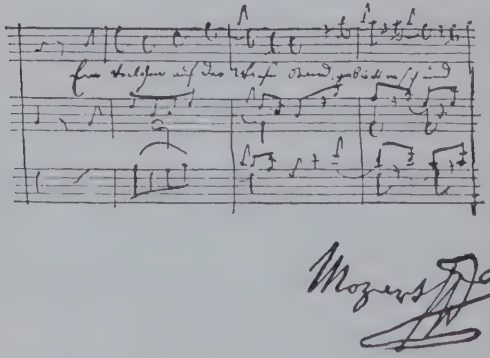
*C. F. Pohl.

were not at all improved; for, although he found plenty to do, no money of any consequence was forthcoming. An opera composed hurriedly occupied him early in 1790. This was Cosi fan Tutte. Toward the end of the year he again traveled to Frankfort, Mayence, Mannheim, and elsewhere, but the journey resulted like all others, in work but not in gain.



On his return Haydn was about to depart for London, and they said good-bye, it proved, for the last time.

During an illness that proved to be fatal Mozart composed two works of such opposite character that it seems impossible that they could have been produced by him at such a time—the one, The Magic

Flute; the other, the Requiem. In July of 1791, a mysterious stranger appeared, dressed in somber garments and asked if he would write a Requiem. To this he agreed, receiving part payment in advance. The impression grew upon him that he was writing it for himself. The composition was never finished, though to the day of his death he worked on it and tried over the numbers with any friend who chanced to be at his bedside. The Magic Flute having been finished and presented, Mozart would, as he lay in bed, follow the performance, saying: "Now the overture begins, now the first act is over!" One of his last music utterances was to hum a song from the opera.

Just before his death his mind was evidently occupied with the Requiem; he seemed to be sounding the trumpet, Tuba mirum, for he puffed out his cheeks. His body was taken to St. Stephen's (the service was held out of doors), and thence to a common grave. The day was so stormy that the followers turned back, and no one was at the cemetery to receive the body, save the attendants. All trace of his grave was lost in a few days.

Constance, his wife, and the children, were left with nothing but debts and some manuscripts. She married again and lived until 1842. Her son, also Wolfgang Amadeus Mozart, was a composer and teacher of music. He died in 1844.

TABULAR VIEW.

1756.	Jan. 27, born in Salzburg.
1759–1760.	First Lessons.
1761.	First composition.
1762–1765.	Journey to Munich, Vienna, Paris, London, Holland, Belgium, Switzerland, etc. First published compositions.
1766.	Returned to Salzburg. Serious study under his father's direction.
1767.	To Vienna.
1768.	La Finta Semplice. Appointed concertmeister at Salzburg.
1769.	Home during the year. Started for Italy in December.
1770.	In Italy.
1771.	Returned to Salzburg in March. To Milan (Ascanio in Alba).
1772.	In Milan, Christmas time, for production of Lucio Scilla.
1773-1774.	Study and composition.
1775.	Commissioned to write an opera for the Munich Carnival.
1776.	Study and composition.
1777.	September. Sets out for Paris accompanied by his mother.
1778.	Arrived in Paris in March. The mother died July 3. Mozart left Paris in September.
1779–1780.	Arrived in Salzburg. Composition.
1781.	Opera Idomeneo for Munich. To Vienna in March. The Abduction.
1782.	Married to Constance Weber.
1783.	Visits Salzburg with his wife.
1784.	In Vienna.
1785.	Davidde Penitente.
1786.	Marriage of Figaro.
1787.	Don Juan. Death of Gluck. Symphonies in G minor, E flat, C major.
1788–1789.	Berlin, Leipsic. Additional accompaniments to works of Handel.
1790.	Cosi fan Tutte.
1791.	Magic Flute. Requiem.

QUESTIONS.

I.

1. Give birth and death years of Mozart.
2. Compare his life period with Haydn's, Washington's, Bach's, Handel's.
3. In what sense is Mozart the successor of Haydn?
4. In what forms of writing is he regarded as Haydn's successor?
5. What is meant by Contrapuntal School, Classic School, Romantic School?
6. Name at least two writers of each of these three schools.
7. Is such school distinction absolutely exact? Why?
8. When did Mozart begin to study the harpsichord and music composition?
9. What were the first indications of his love for music?
10. What attitude did the boy maintain toward music?
11. Tell about the first journey to Vienna.
12. What great German poet heard Mozart, in Frankfort, on the Paris journey?
13. What tests of musicianship have been recorded from the Paris visit?
14. What were Mozart's first published compositions? How old was he?
15. Where did he write his first symphony?
16. What practical test of his composition was soon to be made?
17. Whither did the Mozarts travel from England?

18. What was the verdict upon the Mozart children, especially upon Wolfgang, on the second Paris visit?
19. Show what a lofty conception Leopold Mozart had of his son's talent.
20. What was Wolfgang's occupation on returning home?
21. To what test was he subjected by order of the archbishop?
22. Tell briefly the fortune of the family on the second visit to Vienna.
23. What work did the Emperor invite Wolfgang to compose? Where was this work first produced? Why was it not produced in Vienna?
24. How was he tested to prove that he and not his father composed the opera?
25. What did Wolfgang always turn to on reaching home?
26. In what was the Italian journey successful?
27. To what did the Mozarts devote themselves in the many Italian cities which they visited?
28. Tell about Wolfgang's experiences in Innsbruck, Verona, Mantua, Lodi, and Milan.
29. To what test was Wolfgang put in Florence, and how did he succeed?
30. Describe the plan of travel which the Mozarts had to adopt. How was it in America at the same time?
31. How did the Neapolitans at first account for Wolfgang's skill in playing?
32. What honors did Wolfgang receive on returning to Rome from Naples?
33. Name the opera composed by Wolfgang for Milan. What was its success?
34. What commissions for new works were given to him on the way home through Italy?
35. Which one first occupied his attention?
36. On what occasion was it first given? How old was Wolfgang then?

37. What was the next work to claim his attention?
38. When and with what success was the opera Lucio Scilla first performed?
39. How did he busy himself in Salzburg?
40. What is the first impression we receive from Mozart's letter to his superior?
41. Whither did Mozart and his mother travel? With what success?
42. Where did he first hear the clarinet?
43. What compositions were performed in Paris on the occasion of his third visit there?
44. In what city did Mozart finally make his home?
45. With whom did Mozart play competitively?
46. List the operas of Mozart mentioned throughout the text.
47. Define Requiem.

II.

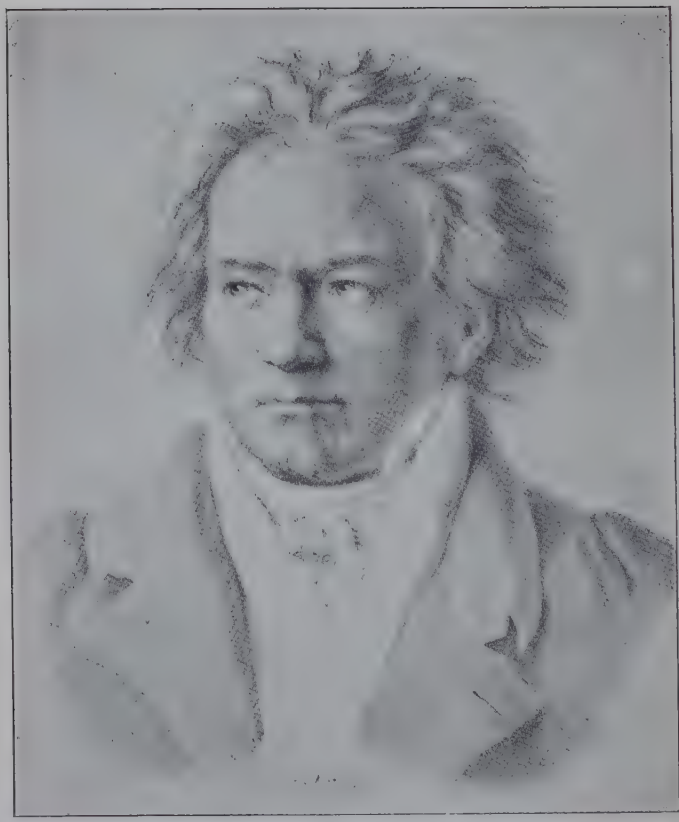
48. What is a motet?
49. What is meant by additional accompaniments?
50. What form of composition did Haydn specialize? Mozart? Beethoven?
51. Write briefly about Leopold Mozart.
52. What qualities in Bach and Handel place them at the head of German music of the eighteenth century?
53. Of what form, in music, is The Creation an example? Mention other examples of the same form.
54. Find the full name of the court composer Wagenseil?
55. Give Goethe's name in full. Mention one of his principal works.
56. In what year did Wolfgang Mozart and his father set out for Italy? How old was Wolfgang then?
57. Who was Padre Martini?
58. What is a miserere? A serenata?
59. Define the word libretto.

60. Of what Latin singular is the word opera plural? Define it.
61. Describe the clarinet.
62. When was Christoph Wieland born?
63. Find the year of Clementi's birth and of his death. What well-known pianoforte work did he write?
64. Explain the difficulty of hearing a music composition from the parts.
65. What is the difference between mass and requiem?
66. What does Tuba mirum mean?
67. Who wrote the text-book, Gradus ad Parnassum, which Mozart studied as a boy?
68. Translate La Finta Semplice; Re di Ponto; Cosi fan Tutte.
69. Give Gluck's name in full. When and where was he born? Name at least two of his works.

I am that which is.

LUDWIG VAN BEETHOVEN.

1770-1827.



LUDWIG VAN BEETHOVEN

LUDWIG VAN BEETHOVEN.

I.

This composer, known as the greatest master of the classic school of composition, was born December 16, 1770. Looking back upon the men whose careers we have thus far studied, we see that at this time :

I. Sebastian Bach had been dead for twenty years.

II. George Friedrich Handel had been dead for eleven years.

III. Joseph Haydn was living, thirty-eight years of age, and in service with the Esterhazy family.

IV. Wolfgang Amadeus Mozart was living, fourteen years of age, was an extensive traveler, renowned throughout Europe as a composer of the most unusual brilliancy and promise; and at the time in question, Dec. 16, 1770, he was in Italy.

Two great masters had, therefore, passed away and two were living.

What had happened in America in this same period; and what was the condition at the time of Beethoven's birth? The glimpse which we imagined Sebastian Bach to have had of our country, had he visited it in his boyhood, made us acquainted somewhat with the condition of the now three great cities, New York, Philadelphia, and Boston. In the time between then and 1770 we learn that:

I. The Treaty of Utrecht, which had enlisted Handel's service in England, was concluded in 1713, and by it many French claims in America were ceded to England. The land of Evangeline, then known as Arcadia, became an English possession and was named Nova Scotia.

II. The last English colony in America arrived in 1732, and founded the city of Savannah, Georgia.

Incidentally we remember that in this same year, 1732, George Washington and Joseph Haydn were born.

III. In 1753 George Washington, then a youth of twenty-one, was sent by Gov. Dinwiddie of Virginia to Logstown, on the Ohio river, to deliver a letter to the French commander there, to ascertain the strength of the French, and in general to keep his eyes open and report on what he saw.

IV. The battles of Ticonderoga, Crown Point, Braddock's defeat, and Wolfe's victory on the Plains of Abraham, were stirring events of the period.

Lastly it is interesting to know what events of great moment took place in the years of Beethoven's life, that is from 1770 to 1827.

I. The battles of Concord, Lexington, and Bunker Hill.

II. The signing of the Declaration of Independence.

III. The adoption by the United States of a flag.

IV. The election of the first President of the United States.

V. The War of 1812.

VI. The appearance of the log-cabin "in the West," carrying civilization ever nearer and nearer the Rocky Mountains.

VII. The building of the Erie Canal.

VIII. The election of five Presidents of the United States.

II.

In the days of the first Continental Congress, of the Boston Tea-party, and of the battle of Bunker Hill, little Ludwig van Beethoven was a child in his native town of Bonn, on the Rhine. His grandfather had settled there and was still actively engaged

in music. His son, Johann, the father of the composer, was a tenor singer in the chapel of the elector, earning thereby one hundred and fifty dollars per year. He was shiftless, negligent, intemperate, lazy,

HOUSE AT BONN IN WHICH BEETHOVEN WAS BORN.

and had not enough moral courage to provide a suitable living for his family. A biographer of Beethoven has thus pointedly expressed the relation of this man to his own father, a worthy active man, and to

his son: "The career of Johann Beethoven appears as a sombre interleaf between the unsullied page that preceded it and the glorious page that followed." *

Mozart's incessant wandering, his active and wonderful early years found no parallel in the childhood and youth of Beethoven. Once, perhaps, he went away from home, and then on a visit to Holland, from which country his ancestors came. Early indications of talent for music impressed the father that it might pay to have little Ludwig educated. That so low an inspiration prompted him to this may explain the cruel measures with which he set the boy to work and kept him to it. The kind, fostering care which Leopold Mozart had for Wolfgang is not found here. The boy was forced to practise, and kept at it long hours. The wonder is that he did not learn so thoroughly to dislike music as to turn from it. Add to this the poverty of the home, and certainly we realize the great difference between this boy's childhood and that of any other composer of whom we have studied. It is not unlikely that the father thought to bring out his boy as a prodigy and win enough money through him to increase the family income. At all events, when the boy was not in school or asleep he was kept at violin and clavier playing. Until he was about nine years old, the

* H. A. Rudall.

father himself, or it may have been some one of his musical acquaintances, furnished the instruction. Perceiving, however, that Ludwig's development required more systematic care, a teacher was provided.

THE FIRST MUSIC LESSON.

He was a tenor singer in the opera house and his name was Pfeiffer. In afterlife Beethoven declared that he had learned more from him than from any one else; hence we may conclude that if the severe lesson-régime which the father had demanded had

not ceased, there was a tempering with mercy which made the task less repulsive to the learner.

Like other children, Ludwig went to school when he arrived at the proper age. Now that the music lessons were in the hands of a teacher, he was set to such other studies as the teacher and the father deemed it necessary for a musician to know; and they were besides piano, violin, and organ lessons, the Latin, French, and Italian languages. The organ lessons brought the boy after a while in touch with a man who understood him, to an extent; this was the court organist, Christian Gottlob Neefe. As Zachau constituted Handel his substitute at the cathedral organ in Halle, so it came about that Neefe, leaving Bonn, for a time to fulfill duties elsewhere, appointed Ludwig to take his place. He was then scarcely twelve years old. Now, a boy who could satisfactorily take the place of the court organist, at the age of twelve or less, must surely be a boy of unusual talent. The following, written at the time, shows us what the boy could do:

"Louis (Ludwig) Van Beethoven, a youth of eleven years . . . displays talent of considerable promise. He plays with power and finish, reads well at sight, and is able to execute the greater part of Sebastian Bach's Well-tempered Clavichord . . . . Herr Neefe has also given him some preliminary study of thorough-bass. He is now exercising

him in composition, and for his encouragement has had printed in Mannheim nine Variations on a March written by him for the pianoforte. This young genius deserves some assistance to enable him to travel. If he goes on as he has begun, he will certainly be a second Mozart."

Ere Ludwig was thirteen years old Neefe, the organist, was appointed director of an opera which the elector was forming at Bonn. This opened up a position to some one as cembalist in the orchestra, and to this place Ludwig was appointed. He accompanied and learned many new works. This brought experience, but no pay. It lasted but a year when the formation of the National Opera was abandoned owing to the death of the elector. Neefe, released from his duties as director no longer needed an assistant at the organ and therefore dismissed Ludwig, depriving him of a small stipend. To make up this to the home, he began to teach. But it was not long ere he was officially appointed second organist. He also played at six o'clock mass every morning in the Minorite church. Some compositions are recorded for the year 1783, a song and three sonatas for piano; the next year a rondo, a song, a piano concerto, and a piece in three-part harmony. In 1785 he studied the violin with a teacher named Franz Ries and composed a song, a minuet, and three quartets for piano and strings.

After his sixteenth birthday he was enabled to make a tour, dear to his heart as can be imagined. The city of art, learning, and brilliant music life was Vienna. Perhaps the young boy, with a home cheerless and unhappy, had cherished dreams of going there. At all events, fortune waited upon him and in 1787—when not yet seventeen years old—he found himself in the Austrian capital.

III.

Whatever delight the young composer from Bonn felt at being one of the citizens of the great art center they were soon to give place to feelings of disappointment and sorrow. After a short residence in Vienna, Beethoven received news that his mother was dying, and that he must at once return. Ill, himself, it must have been a sad home-coming. The home, never attractive in the influence and presence of the father, was now to lose the one around whom the family must have gathered as its only loving and loved member. She was still living when the son reached home but died shortly after. What Beethoven thought of her he has beautifully expressed in a letter written at the time: "Who was happier than I, so long as I was able to utter the sweet name of mother, and to know that I was heard! And to whom can I now say it? To the silent images of

her that my imagination conjures up for me." This from the pen of a seventeen-year-old boy betrays a nature that felt deeply. A little later in the year a sister died and the home must have been gloomy indeed. In the letter already quoted Beethoven had written: "Fate does not favor me here in Bonn." But now he found himself impelled to woo Fate for the best she could bestow, for upon him devolved most of the responsibility of caring for the motherless family. Music lessons seemed to offer the simplest and most direct channel for earning, and Ludwig began at once to look for pupils. This brought him into a circle in which—as it chanced—he found inspiration, happiness, and life-long friends. The Von Breunings were one of the first families in Bonn. It consisted of the mother, a widow, three sons, and a daughter. They were people of culture and refinement, possessing the ambition to gain by coming in contact with the best thought in art and literature; they welcomed Beethoven, understanding him fully, a rough diamond; but a diamond nevertheless of the purest water. Through the influence of this study-loving family, and urged gently but persistently by Madame Von Breuning, Beethoven was led to read in the choicest circle of authors: The Odyssey, in German translation, German authors including Klopstock and Goethe, who was still living; and the translated

works of Shakespeare, Milton, and Lawrence Sterne. This we can easily understand was unlike the home life he had known for seventeen years.

Nothing proves to us the fine qualities of Beethoven's character better than the friendships which he made. None was more sympathetic and distinctly helpful in an individual way than that with the Von Breuning family; but no less appreciative was the intimacy which sprang into existence about this time between Ludwig and a cultivated amateur musician, Count Waldstein. His name is intimately associated with the sonata Opus 53. With tact and consideration that could have been inspired only by the warmest heart he undertook to advise and in more material ways to help the struggling composer. How valuable must have been every minute to him spent with these high-minded and friendship-giving people!

For a period of four years Beethoven earned a little money by acting as violinist in the orchestra of the revived National Opera at Bonn; and also teaching, studying, and busying himself in the many ways suggested by his art and his associates. While Beethoven was approaching his twenties, composition seems scarcely to have occupied his time; but we must conclude that he composed constantly, merely failing to write down and elaborate the thoughts that occupied his mind. That this had been his practice

for some years we know from various sources. While in Vienna he had the fortune to meet Mozart and to play for him. Mozart paid little heed until Beethoven, asking for a subject for improvization, astonished Mozart by the brilliancy of his power. Mozart is said to have exclaimed to those present: "Pay heed to this youth; he will make a noise in the world." Further, the merry gatherings in the Von Breuning home brought about many occasions when he would play, improvising to his full power, or delighting every one, none the less, by picturing in his playing this or that personality or trait. This habit so early established was to him, in reality, composition. By it he acquired the habit of turning over a theme, of learning all about it, of finding just the right associate-themes for it. A listener in those days, chaplain to prince Hohenlohe, has left us his impression of Beethoven's improvization. The chaplain supplied the theme. "The greatness," he writes, "of this gentle and amiable man as a *virtuoso* may, I think, be estimated by the inexhaustible wealth of his imagination, the skill of his execution, and the thorough originality of his expression. I did not find him deficient in any of the attributes of a great artist. . . . . He touches the heart, and he is as good in *adagio* as in *allegro*."

When Beethoven was scarcely twenty-two years old, Haydn stopped at Bonn, returning from his first

visit to England. At a dinner given in his honor Beethoven met him and brought for criticism a cantata; this Haydn spoke well of and urged Beethoven to continue his composition. The result was that a little later, through the appreciative kindness of the elector and, perhaps, of others, the money difficulty was removed and once again Beethoven was on the way to that charmed city of which he must have loved to think since the days of his first, though brief, visit. He left Bonn in November. The circle of friends wished him God-speed. Count Waldstein wrote him a short, but wonderfully prophetic letter; and the circle of the Von Breunings gave him, as a parting gift, an album bearing their names and good wishes.

Count Waldstein's letter read as follows :

"*Dear Beethoven :*

"You are traveling to Vienna in fulfilment of your long-cherished wish. The genius of Mozart is still weeping and bewailing the death of her favorite. With the inexhaustible Haydn she found a refuge, but no occupation, and is now waiting to leave him and join herself to some one else. Labor assiduously, and receive Mozart's spirit from the hands of Haydn.

"Your true friend,

"WALDSTEIN."

IV.

Beethoven arrived in Vienna with the intention of becoming a pupil of Haydn's. Indeed he left Bonn with that object in mind. Mozart, let us remember, had been dead a year; Haydn was sixty years of age, and acknowledged the greatest musician of the time. Beethoven, the follower of these masters, had received a few lessons from Mozart when in Vienna the first time, hence he was to go into the future as one somewhat intimately related to both.

The lessons with Haydn began as soon as Beethoven found a place to live. The text-book used by Haydn for self-study, and by Leopold Mozart with his son, became the text-book for Beethoven as well. This was the Gradus ad Parnassum by Fux. But he proved a troublesome pupil. Perhaps Haydn did not give him the amount of personal attention necessary, or he thought the young man could, with a word of advice now and then, eventually make himself. At all events Beethoven was unhappy and thoroughly dissatisfied with his lessons. Besides he had now to care for his brothers, the father having died soon after Ludwig left home. This dissatisfaction with Haydn reached a climax one day when, returning from a lesson, Beethoven met a friend, Johann Schenk by name, a good musician. Beethoven poured out his troubles and opened his lesson

book to show Schenk just what Haydn was having him do. To their mutual surprise the pages were found by Schenk to be full of faults uncorrected by Haydn. Beethoven was furious and declared that he would never have another lesson from such a teacher. But cooler judgment suggested a wiser course. He continued to go to Haydn but immediately took the same lesson to Schenk who criticised it thoroughly. It is pleasant to note that the two masters, or, as it was then, master and pupil, did not sever friendship, for we know that once, at least, Beethoven went to the residence of the Esterhazys with Haydn on a visit.

Later on, Schenk having left Vienna and Haydn being in London, Beethoven sought another teacher and choose Johann Albrechtsberger, a man of learning but not of enough insight to detect the spark of genius in his pupil whom he characterized after having taught him for a while in these words: "Have nothing to do with him; he has learned nothing and never will."

When Haydn made his last public appearance it was on the occasion of a performance of The Creation under the baton of Antonio Salieri, a skilled conductor and musician who, however, suffered from the fear that some one else would overshadow him. This led him to oppose Mozart. Indeed, on hearing of Mozart's death, he said: "It is a pity for the great

genius, but well for us that he is dead; for had he lived longer, no one would have given us a crust of bread for our compositions." Beethoven was a pupil of this man, studying the art of voice-writing with him. How busy must the earnest youth have been with these lessons on hand besides the tasks, independently imposed, by his own thoughts! And he had many others. At this same time he was studying the viola, cello, violin, clarinet, and horn; gaining, by thus becoming able to play orchestral instruments, a knowledge of their scope and character that served him well in his future composition.

As in Bonn, Beethoven had attracted a lofty circle of friends, or rather, won his way into it; so did he in Vienna. He seems to have been a guest at every house where art and music were loved. And he won his way thither not by what he yielded of himself in servility; there was not a spark of this in him; but he became one in these circles because of his lofty nature, his undoubted genius, his power as a performer (he was always timid about playing in society), and his downright honesty, a quality rare enough to be wondered at always. His rudeness, his ill-fitting clothes, his lack of conventionalities never for a moment outweighed his inherent worth. He never deceived himself, never surrendered himself for gain, never let go of what seemed to him the right, whatever courts and court circles thought.

One royal admirer of this time was prince Lichnowsky, whose wife shared in her husband's regard for Beethoven. He lived at their palace for many years, holding very much the same relation to them that he had to the Von Breunings, in Bonn. But even though he met these people thus intimately, he would never permit himself ever to think of intrusion. He bought a horse so as not to need to accept the countess' invitation to use one from the stables whenever he liked; and he hired his own servant so as not to run the risk of ringing for one in the house at the same moment some one else did. There were frequent misunderstandings; they were inevitable with such a youth; but good sense prevailed. Life must have been pleasant, for Beethoven was exceptionally situated. The prince was a fine amateur musician, and there was at the palace an unusually good string-quartet organization, in the training of which Beethoven worked hard, an experience invaluable to him in his future composition of works for this purpose. Indeed, immediate fruit of this experience with these string-performers was borne by the appearance of Beethoven's opus 1. These pianoforte trios were first played at the palace and were warmly received by the listeners, Haydn being among them.

All Beethoven's playing had thus far been restricted to the circle of his intimate friends. He

disliked to appear in public, he was afraid of it, and as a consequence kept aloof from it. It was not until he was nearly twenty-five years of age that he broke away from his feelings of restraint and performed in public. He was no newcomer. Every one knew of him through his wide circle of friends. He was announced to play his own concerto in C major. As if to accentuate his ability, fate brought it about that the piano was a half tone lower than the orchestra, and Beethoven played the concerto in C sharp major. Two days later he again appeared in a concert the proceeds of which were to benefit Constance Mozart.

His method of getting this work ready for performance was singularly like that of Mozart with the overture for Don Juan when that opera was brought out at Prague. At the very last moment Beethoven made the manuscript in one room, and as fast as he finished it it was passed to four copyists who sat in an adjacent room.

V.

With the exception of a brief journey now and then Beethoven was to be, until the time of his death, a resident of Vienna. Once he went to Dresden, Leipsic, and Berlin; he was then twenty-six years old. Frederick William II, before whom he played, presented him with a snuff-box full of gold pieces.

Beethoven's power as a virtuoso and his extraordinary ability in improvization led frequently to the competitive test of skill which we have seen in the lives of his predecessors. But there seems to have been no one whom, to-day, we should regard his worthy rival. And Beethoven's lordly manner, grow-

HOUSE AT VIENNA IN WHICH BEETHOVEN LIVED.

ing out of his assurance in his own ability, must have been, when linked to his genius, a bitter pill for a competitor.

Country life became Beethoven's habit in the years from 1800 on, at which time he left the Lichnowsky palace. A commemorative bust has been placed on the

path leading up to the Kahlenberg; the region round about was his inspiration. Not far away stands Schubert's birthhouse; who, in the adjacent country, used to seek for the inspiration in nature that a poorly provided home could not supply. In one of his "independent" residences in the town, Czerny called upon Beethoven. Czerny was then ten years old; but an observing boy, to judge from the interesting account he wrote of the visit: "What a day of mingled joy and trepidation for me was that on which I was to see the renowned master. On a winter day we sallied forth —to the street called Tiefen Graben, and mounted to the fifth or sixth story. We entered a veritable desert of a room—papers and clothes scattered about —some trunks—bare walls—scarcely a chair except the rickety one before the piano. Beethoven was dressed in a dark gray jacket and trousers of some long-haired material, which reminded me of the description of Robinson Crusoe I had just been reading. The jet-black hair stood upright on his head. A beard, unshaven for several days, made still darker his naturally swarthy face. I noticed also, with a child's quick perception, that he had cotton wool which seemed to have been dipped in some yellow fluid in both ears. His hands were covered with hair, and the fingers very broad, especially at the tips."

Up to this time two symphonies had been produced by Beethoven to be followed by seven others

which taken either individually or as a group place the symphonic form on the highest pinnacle. They represent the period of his labors from 1800, when the first symphony was written, to 1823, when the ninth appeared. Joined to the opera, the oratorio, and the symphonies Beethoven's genius found its greatest expression in his chamber-music and the thirty-two pianoforte sonatas. But besides these four forms there are very many works in other forms which show how prolific his writing was, once he had established the habit of putting his music creations on paper. Looking through the complete catalogue of his works here are the titles one reads, in order, indicating the form of his compositions: trio, sonata, quintet, serenade, concerto, quartet, septet, symphony, song, bagatelle, theme and variations, prelude, romance, notturno, march, rondo, overture, scena and aria, sextet, opera, fantasie, arietta and duet, oratorio, mass, polonaise, octet, fugue, cantata, dances of various kinds, chorus, vocal solos, and various song arrangements; certainly an inclusive list.

Neither opera nor oratorio engaged Beethoven's attention to any great extent. One conspicuous example of each form marks his activity—The Mount of Olives oratorio written after he was thirty; and Fidelio, opera, begun in 1803, provided with four different overtures and unsuccessfully produced for

the first time in 1805. Though little impression was made by this work at the time, it remains one of the standard works in the opera repertoire of to-day.

VI.

Of the many hundreds of distinct pieces of music written by Beethoven we must remember that the greater number belong to the time when the saddest misfortune that can befall a musician, afflicted him. In 1801, when he was not yet thirty-one years old he became deaf; and although every thing possible was done to cure or at least to arrest the malady, it proceeded until one could communicate with him only by written language. Practically all the symphonies save the first were composed after his hearing became impaired.

It was not, however, that he became at once totally deaf. He continued to work. His compositions came into such demand that he could practically dictate his own terms to publishers. Of what excellent fortune he regarded himself the master in this he wrote: "This you see is a capital thing. For instance, if I see a friend in distress, and have no money at hand to help him, all I have to do is to sit down and write, and he is soon relieved." Bit by bit this giant thinker became resigned to his fate. "How humbled have I felt," he wrote to his

brothers, "when some one near me has heard the distant sounds of a flute and I have heard *nothing.*"

The third, Eroica, symphony, was dedicated by Beethoven, as a lover of republicanism, to Napoleon. But on that soldier's assuming the imperial purple, Beethoven tore the dedication page to pieces; for his idol had fallen. At the time when Fidelio was given in Vienna, the French occupied the city, and Napoleon himself was installed at Schönbrunn. There is no account indicating that Beethoven ever saw the soldier whose mission he had mistakenly interpreted. Had they met it is likely that the composer would have scorned the Corsican. He has left us, in one of his letters, a fine picture of his self-regard; and incidentally the lack of it, in another great German. "When returning home yesterday, we met the whole imperial family; we saw them coming in the distance. Goethe immediately dropped my arm, and stood aside. Say what I would to him, I could not get him to move a single step. I drew my hat lower down upon my head, buttoned up my greatcoat, and with arms folded pushed forward through the thickest of the crowd. A line was formed by princes and courtiers. Duke Rudolph raised his hat, the empress bowing first. The great ones of the earth *know me!*" He did not spare Goethe for acting so; in fact, he never spared any one even when the truth touched unkindly.

When forty-four years old Beethoven was invited by the city of Vienna to write a cantata "The Glorious Moment," in celebration of the political congress that met there in 1814. Its production before six thousand people brought immense success. The freedom of the city was extended to the composer and many foreign cities and societies paid their tribute to him. He was presented to the empress of Russia, dedicated a piano-forte work to her, and received in return a present of two thousand ducats.

The Missa Solennis, which was produced in 1820, the ninth symphony on which he worked for many years and the last quartets, are the monumental works of the closing years of his life. At the first performance of the Ninth Symphony the concert was arranged for amid great difficulties; the house was crowded by an immense audience. The people were eager not only to hear the work but to see the great composer. He, a dweller in silence, not only did not hear the thunderous applause that greeted him, but stood with his back to the audience still moving his baton. A singer touched him and drew his attention to the applauding people. "When the deaf musician bent his head in acknowledgment, many an eye among the faces he so calmly confronted was dim with tears." * This, a concert that

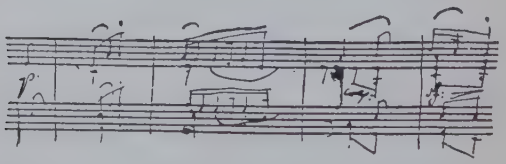
* H. A. Rudall.

must have been profoundly impressive, netted the composer scarcely anything. When he was informed of the failure of the effort, "he broke down altogether. We took him and laid him upon the sofa. He asked neither for food nor for anything else. He uttered no word. At length, when we noticed his eyes gently close in sleep, we left him. In this position, and still dressed in the green dress-coat he wore at the concert, the servant found him the next morning." *

His last years were rendered unhappy by family disturbances. One source of discontent was the son of his brother Caspar, a boy who through the solicitude awakened in his uncle, caused him no end of misery. Unpleasant, too, were his relations with his brother Johann, whose wife he disliked cordially. In the interest of his nephew, however, he agreed to stay at his brother's house. It was returning from this place to Vienna in an open carriage that brought on his final illness. An inefficient doctor was called and conducted the case until a better practitioner was incapable of setting things aright. As he lay in bed he read Scott's Kenilworth and Schubert's songs. Kenilworth did not please him. He declared that Scott wrote only for money. But of Schubert he said: "He has in him the divine spark."

* Schindler.

Beethoven died March 26, 1827. Immense crowds gathered about his house. The soldiery had to be appealed to for order. A male choir accompanied by four trombones performed one of his compositions, and Vienna mourned him genuinely.



FROM SONATA, OP. 26.

TABULAR VIEW.

1770.	Born Dec. 16.
1783–1785.	Early compositions.
1787.	To Vienna. Met Mozart, who predicted his greatness.
1787–1792.	The Von Breunings, Count Waldstein. Met Haydn, and arranged to study with him in Vienna.
1793–1800.	Vienna. Some travel. Residence with the Lischnowskys.
1800.	First symphony.
1803.	Fidelio begun; first performed in 1805.
1814.	Received the freedom of the city of Vienna.
1820.	Missa Solennis.
1823.	Ninth symphony.
1827.	Died March 26.

QUESTIONS.

1.

1. When and where was Beethoven born?
2. What composers of whom you know were living when Beethoven was born?
3. State some important happenings in American history previous to 1770.
4. State others which took place during Beethoven's life-time.
5. To what extent did Beethoven come of a musical family?
6. How has his father been described?
7. Who were Beethoven's first teachers?
8. Which of them did he remember gratefully?
9. What were his first studies?
10. What opportunities were offered him by the organist Neefe?
11. Name some of Beethoven's early compositions.
12. In what family did Beethoven find pleasant companionship and an incentive to culture?
13. What value did it prove to be to him?
14. What is Beethoven's Opus 53?
15. How did he solve the question of earning a livelihood during these years?
16. In compositions of early years how does Beethoven compare with Mozart?
17. How did he keep his practice in composition active?
18. From whom had Beethoven some lessons during his first Vienna visit?

19. In what year was this?
20. How old was Beethoven in that year, and how old was the teacher referred to?
21. What did this teacher say of him?
22. What did the chaplain mean by the last sentence of his letter?
23. What famous musician did Beethoven meet at Bonn?
24. How old was Beethoven when he arrived in Vienna for the second time?
25. What famous work became Beethoven's text-book?
26. Who else used it in the past?
27. How did the lessons with Haydn progress?
28. Who became Beethoven's next teacher?
29. What did he say of Beethoven?
30. What did Salieri say when he learned of Mozart's death?
31. What did Beethoven study with Salieri?
32. What other lessons occupied him at the same time?
33. Of what value was it to Beethoven to know orchestral instruments intimately?
34. What friends did Beethoven gather about him in Vienna?
35. What was his attitude towards them?
36. What is the title of Beethoven's Opus 1?
37. What opportunity had he of becoming intimately acquainted with the string-quartet?
38. Tell about his first public appearance.
39. What was the object of his second public appearance?
40. Tell about Czerny's visit to Beethoven.
41. When was Beethoven's first symphony produced?
42. How many symphonies did he write?
43. How many years elapsed between the production of the first and of the last of Beethoven's symphonies?
44. How many piano sonatas did Beethoven write?
45. Name at least ten forms written by Beethoven.

46. Did he write vocal or instrumental music to the greater extent?
47. When and for what purpose was The Glorious Moment composed?
48. What honors did Beethoven receive at this time?
49. Tell briefly about the first performance of the ninth symphony.
50. What did Beethoven mean when he said that Schubert possessed "the divine spark"?

II.

51. What English poet and Scotch novelist were contemporary with Beethoven?
52. Explain the expression "thorough-bass."
53. Define cembalist, orchestra.
54. What is meant by "three-part harmony"?
55. In the expression "quartet for piano and strings," what are the stringed instruments?
56. Give the date and full name of Klopstock, Shakespeare, Milton, Sterne.
57. Name at least one work of each.
58. Define virtuoso, adagio, allegro.
59. Translate the words Gradus ad Parnassum.
60. Who was Antonio Salieri? Give his dates and birth-place.
61. What does the word clarinet mean? the word horn?
62. Give Czerny's name in full, with place of birth and years.
63. What has he written?
64. When did Robinson Crusoe appear in print?
65. How many sonatas did Beethoven write for piano and violin? for piano and cello?
66. Define the words trio, bagatelle, theme, prelude, rondo, overture.

67. Name three musicians who died in Beethoven's life-time.
68. Name five musicians who were born during his life-time.
69. Make a list of the works by Beethoven that you have heard.
70. What composers, of whom we have thus far studied, did not know the symphony or the string-quartet?
71. What forms written by Bach were less practised by Haydn, Mozart, and Beethoven?
72. Why did they fall into disuse?

In diesem Schubert liegt der göttliche Funke.

—BEETHOVEN.

FRANZ PETER SCHUBERT.

1797-1828.

FRANZ PETER SCHUBERT

FRANZ PETER SCHUBERT.

I.

John Adams was inaugurated second president of the United States thirty-two days after the birth of Franz Peter Schubert, which event occurred on the thirty-first of January of the year 1797. To day there may be seen, in the Nussdorferstrasse, in Vienna, reached in a few minutes from the Maximilian-platz by car, a long, low house, of two stories. Over the door there is a poor little weather-stained bust, a few inches high, of a man with thick shaggy hair, and a homely spectacled face. And near it one reads:

FRANZ SCHUBERT'S GEBURTSHAUS.

Children play about the court, dwelling-followers of the great spirit that once lingered there. Across the way is a public well, whither all the people of the neighborhood come for water. Beside the well is a confectioner's shop. All about, the bustle and confusion of a city street are heard. Formerly, it was quiet here. Toward the west where the Kahlenberg stands, Beethoven's favorite place, there used to be

fields. Now there are houses and the life of a growing city. Not far from the birth-house stands a building bearing a tablet which says that, within, Franz Schubert wrote Ständchen, seated at the inn-table. As one wanders about and thinks upon past

SCHUBERT'S BIRTHPLACE.

scenes, the present activity becomes a background against which former times are seen as in a glory. Here where all is hurry and unrest Franz Schubert used to walk with his brother. "The meadows,"

he said, "seem to have been created for that very purpose. I felt so peaceful and happy as my brother Carl and I walked together in the struggling twilight." The city of Vienna has changed no more since then, than the world has in the attention it bestows upon the schoolmaster's son who once wandered there.

On the day of Franz Schubert's birth there were living but two of the composers of whom we have learned. The one, Haydn, was sixty-five years of age; the other, Beethoven, was a young man of twenty-seven. Mozart had died six years before. Handel and Bach, giants of old days, were, in the years of Schubert's life to come, through their works, more into the prominence which has grown to a greater and still greater reverence. Whether Schubert and Haydn ever met we do not know, but that Beethoven, on his death-bed uttered his remarkable words about Schubert's genius we have already learned. Then there was a brilliant group of composers to follow Schubert, who were born in the years of his brief life: Mendelssohn, Schumann, Chopin, Verdi, and Wagner chief among them. Not one of them contributed more beautiful works to the world's music heritage than this great song-writer.

The father of little Franz was a schoolmaster. As that calling demanded him to have some knowledge of music he was enabled to teach his son the violin.

Previously the boy had entered school and there picked up the rudiments of music together with the other lessons. His first teacher, outside the family, was a choirmaster, Michael Holzer by name, who gave him instruction in singing. Franz was a quick learner. "Whenever I wanted to teach him anything new," said his teacher, "I found that he had already mastered it." There were also piano lessons from an elder brother; so the boy may be said to have had a good start if the number of subjects counted for anything; and practice in the little home orchestra.

The singing lessons soon proved to be practical; perhaps choirmaster Holzer knew how to make them so; for when Franz was eleven years old he became a member of the parish choir and later, in the same year, of the imperial chapel. In this position he received for his services, as Bach and Haydn had, a general education. The director of the choir of the imperial chapel was a man whom we have previously met on several occasions, Salieri, who appreciated his ability. When later Salieri saw some of Franz's compositions he thought so well of them that he provided the boy at once with a harmony teacher, who exclaimed as he tried to teach him: "He has learned everything, and God has been his teacher." Salieri taught him counterpoint and fugue and sought to urge him to set Italian poems to music; but Schubert was not

influenced by this; preferring lyrics by writers of his mother tongue, which preference resulted in the development of the German Lied.

The catalogue of Schubert's compositions begins with the year 1810, when he was thirteen years old, and is unbroken to the year of his death, 1828. In the year 1810 two works are recorded, a Fantasia for piano, four hands; and some variations. In the next year, when he was fourteen, two songs were composed; and every year to his death he failed not to compose the wonderful songs with which his name is inseparably associated. Among the earliest works there are pieces in concerted form, quartets and quintets; these were played at home, Franz himself taking the viola part, his father the cello, and his two brothers the violins. Part of the school work which Schubert had to participate in under Salieri was a sort of orchestral class which played the symphonies of Haydn, Mozart and Beethoven. This gave the boy an opportunity to learn intimately the works of the masters and led him to turn his thoughts toward similar forms. Already when sixteen he essayed a symphony which was played by the school orchestra. But decidedly the interesting portion of Schubert's work, even in his boyhood years, is the songs which show, first, the natural tendency of his music expression; second, the fact that he was learning the true interpretation of the poets of his own language.

II.

Schubert's residence at the imperial chapel was briefer by five years than Joseph Haydn's as a singing boy at St. Stephen's. Both had earned their education and living by the voice and general musical ability. Haydn was dismissed when eighteen, homeless and resourceless; Schubert was nearly seventeen when he faced the world on practically the same basis. At all events he had to earn his own living. But, unlike Haydn, he could be with his family, and be advised by its members.

His father was a schoolmaster; and as a schoolmaster needed to know something of music, it was suggested that Franz turn to that occupation and become assistant to his father. He did so, occupying himself in that capacity until he was nearly twenty. His duty was to teach little children the letters and other rudimentary lessons. But teaching did not fill every hour of the day and, in free moments, he wrote music. In the year when he was thirteen he had written, or at least we know of, two compositions; when fourteen he had written six; when fifteen, eight; when sixteen, twenty; now, in the three years of his school-teaching, that is to say, practically in the years 1814, 1815, and 1816 he wrote abundantly; in the year he was seventeen (1814) thirty compositions; when eighteen (1815) one

hundred and sixty-five; when nineteen (1816) one hundred and twenty-eight. And these works are not mere boyish first scribblings. They include songs, and many forms of instrumental works. The songs of these three years are set to poems of Schiller, Klopstock, Goethe, Körner, Mayrhofer (Schubert's friend), and Ossian; besides to many others by less known writers. This shows to what an extent the boy was becoming acquainted with poets, especially those of his fatherland. These three years produced over three hundred works that are still preserved, and no doubt many others that reached the fireplace. Hedge-Roses was written when he was eighteen.

The Erl King was written the next year and is entitled Opus 1. The Wanderer, also written this year, is Opus 4, No. 1. These two songs have made Schubert's name and genius "heard round the world." Some time after Schubert had set the Erl King, he sent a copy to the poet, Goethe, who not only failed to appreciate its beauty but paid not the slightest heed to it. He had a friend, Zelter, whose setting of the same poem he much preferred. In the titles of Schubert's instrumental works of these three years we find a bewildering array of forms, dances, quartets, masses, symphonies, cantatas, operas, sonatas—there seems to be no end to what the boy could produce. Certainly we are forced to think

that if Schubert lived few years, he must have lived intense years. And all this while he was a schoolmaster's assistant, teaching little children their A B C's.

There was one work of 1814 that brought Schubert pleasure and instant recognition, his mass in F. It was written to celebrate the centenary of the church where, as a boy, he had sung under Michael Holzer. It was given again in the town and Salieri who heard it said to him: "Franz you are my pupil, and will do me great honor." Schubert's father was delighted and presented the boy with a five-octave piano.

III.

When nineteen, Schubert ceased to teach A B C's, applied for a better place, as music teacher, and failed to get it, thanks to Salieri. But as Beethoven fell in with Count Waldstein and the Lichnowski family, so did Schubert gain a fine personal friend in one Franz von Schober, and a fortunate connection with the count Johann Esterhazy, in whose family he went to live, when he was twenty-one, being music teacher to the count's children. Schober did much to introduce Schubert to influential people; and of his more material assistance we have an instance in the fact that, by mutual agreement of the two families, Schubert went to live with his new

friend, without expense. This, however, he had to abandon to take up his residence during part of the year with the Esterhazys, an arrangement which seems to have offered pleasant possibilities.

Two friends, the one made through Schober, the other through the Esterhazys, did much to bring Schubert's works, especially his songs, to notice. One was Baron von Schönstein, the other Johann Michael Vogl, "the most celebrated baritone singer of his time." With Vogl, Schubert enjoyed, in the summer when he was twenty-two, a little journey from Vienna. No one could have been less a traveler than he, chained as he was by lack of means veritably to his own door-post. They went to Linz, on the Danube, to Salzburg, the birthplace of Wolfgang Mozart; and to Steyer. He enjoyed the beauty of the country and met many congenial people with whom he entered into the pleasantest relations. This friendship-faculty Schubert had as pronouncedly as Beethoven, and he was less boorish; but in public and especially with that part of the public which he met in a business way, he was indeed unfortunate. He was diffident, awkward, incapable of managing affairs. At this time his home was with his friend, the poet Mayrhofer, to whom he recommended a student traveling to Vienna. "Please let him have my bed during the time he stays with you." Here certainly was the good heart.

The enormous amount of composition done by Schubert in 1815 and 1816, fell off in the following years and was never again equaled, in the number of different works. His rapidity must have been remarkable. For example, on October 15, 1815, he wrote seven songs, all in the one day; on another day he completed four. "The song, Der Zwerg, he wrote while waiting in a music store. He composed an overture for piano, four hands, on the copy of which he wrote, "Written in November in Herr Josef Hüttenbrenner's room, at the city hospital, within the space of three hours, and dinner missed in consequence." He was then twenty-two years old.

To-day we know Schubert more especially as a song writer, a writer of symphonies and of miscellaneous works for the piano. The very least impression we have of him is as a composer of music for the stage. But his personal ambition was to excel in this very form of composition. And this ambition he pursued by writing opera after opera, invariably on bad librettos—his friend Schober supplied one—and not at all in accordance with stage requirements. Vogl made it possible for Schubert, in his twenty-third year, to receive a commission from one of the Vienna theaters to write a work for it. This piece, called "Die Zwillingsbrüder," was given in January, 1820, and was generally condemned; though some numbers were well received by the audience. In August

of the same year, another work of his, similar in character, was brought out. This elicited from a critic the statement: "The composer gives glimpses here and there of talent." And of the Zwillingsbrüder the criticism was expressed that "the work is deficient in real melody." Either sentence seems amusing when we remember The Wanderer and the Erl King.

IV.

The cordiality of Schubert's friendship has already been mentioned, and also his unfortunate relation with people of business. All the social relations established by, or around, him centered in his personality and in his music. And undoubtedly in families where he was valued, and in the Schubertiaden, or Schubert reunions, many new works had their first hearing and generous criticism. In the world of the critics themselves he scarcely ever had a kind word. Publishers would have nothing to do with him until long after he had established his name by the incomparable works we know him by. Even as late as the year before his death, 1827, the Leipsic publisher, Probst, wrote to Schubert (returning some manuscripts which he submitted), to say that he could not accept them because he was just then bringing out a complete edition *of the works of Kalkbrenner!*

Other opera commissions continued to come to Schubert and, apparently without any of the envy which either Handel or Mozart had to contend with, they were arranged for, written, and composed promptly; and no less promptly condemned. And not condemned because Schubert wrote them, but because of ill adaptation to the stage, of, doubtlessly, poor librettos, and lastly because a lyric composer was attempting to make dramatic music. Later performances of the early works of the stage, by Schubert, when his music was looked upon with the kindliest interest possible, have not resulted in placing them in a favorable light as dramatic compositions. Schubert's twenty-sixth year (1822) is beautifully honored by his Unfinished Symphony in B-minor, so called because it consists of but two movements and ten measures of a third. In the next year, after his twenty-sixth birthday, he wrote the group of songs called Die schöne Müllerin. How he came to write them is characteristic: "One day he called upon Herr Randhartinger, secretary to Count Seczenyi, and was asked to wait a short time. Taking up a volume of Müller's poems he read a few lines, put the book in his pocket and went away. Next day the secretary went to Schubert for his book, and was presented with No. 1 of the Müllerlieder.*

* H. B. Frost.

Again, in 1825, Schubert and Vogl made another tour into Upper Austria. Anything of the kind was sufficiently uncommon with Schubert to be heartily welcomed, and he must have dropped his cares and his pains (for he was never robust), and delivered himself over to the good time afforded by the change, fully and heartily. On this journey he was busy with his music, as his letters show: the Lady of the Lake offered him material for setting; (Scott, born the year after Beethoven's birth-year, was still living). Writing home, he mentions these songs and his ever-present trouble, the publishers: "They must have the illustrious name of Scott on the title page, and thus make people more curious; with the addition of the English text, they might help to make me better known in England, if only once I could but make some fair terms with art-purveyors." Good spirits pervade his letters home. One, to his brother Ferdinand, telling of places visited and beauties of nature contemplated, concludes with laughing abruptness: "Gracious Heaven! it's an awful business having to describe one's travels."

Later on, after Schubert had passed through the episode of two disappointments in regard to securing a permanent position—his fortune and that of Mozart seem alike in this respect—he received an invitation to visit the family of friends whom he had made on his previous journey. This was the Pachler

family, and at their house in Gratz he found himself in September of 1827. The same delightful times that he experienced on his two previous journeys gave him rest and new scenes for new thoughts. But he went back to Vienna to experience, the next month, an old malady, pains in the head. This proved to be the forerunner of the fatal illness which made 1827 and 1828 the last years of his life. Beethoven's illness had been announced, and though it has been said that Schubert visited the dying man, there is no absolute evidence of it. Beethoven did, however, read some of Schubert's songs in his last days. At Beethoven's funeral Schubert was a torch bearer. Then came the visit to Gratz.

Schubert's catalogued compositions of his last two years (1827–1828) number over one hundred pieces, and include two trios, many dances, the Winter Journey songs, the ninth symphony, the group of songs known as the Schwanengesang, set to poems by three German poets; seven of these poems had been refused by Beethoven, but referred by him to Schubert. The last number of this group, Die Taubenpost, was probably Schubert's last composition.

The pains in the head proved troublesome. Walking excursions did little good, and finally he was obliged to take to his bed. A week before his death he went to Sechter, the court organist, to arrange for lessons in counterpoint.

It is full of interest for us to know that in his

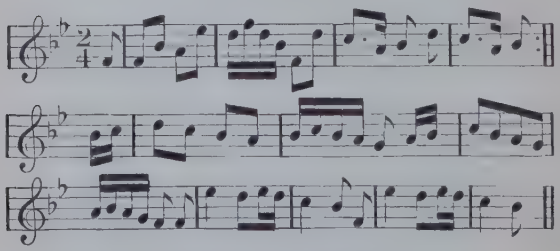
DETAIL FROM SCHUBERT'S MONUMENT.

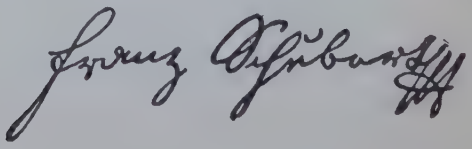
final illness Schubert read with avidity the works

of an American author, J. Fenimore Cooper. His friend Schober loaned him the Last of the Mohicans, The Spy, The Pilot, and The Pioneers. And Schubert wrote an appeal to Schober, saying: "If you should have any more of his, I implore you to send them to me."

In October he died. His grave, near that of Beethoven, marks the resting place of a lofty genius, who was compelled to struggle with some of the rudest conditions of life. But it was a lofty genius that was not depressed to the extent of finding no expression for itself. It gave itself forth abundantly, and was as pure, as light of heart, as its message written in these tones:

Das Wandern.





TABULAR VIEW.

1797.	Schubert was born January 31, in a suburb of Vienna.
1797–1808.	Music lessons at home (violin, piano), singing under Michael Holzer. A member of Holzer's choir.
1808–1813.	Member of the imperial chapel choir. While Schubert sang here, Haydn died (1809). More systematic instruction, including harmony and composition. Lessons under Salieri. In 1810 composed two works for piano. In 1811 composed two songs. In 1813 composed his first symphony (which was performed by the orchestral class of the school); and more than twenty other works.
1814–1817.	School-teacher in Vienna. Among the works of 1814 is the Mass in F. In 1815 the second symphony in B-flat was written, and more than a hundred songs. In 1816 among other works the Erl King and Der Wanderer.
1817.	Took up his residence with Schober. Songs, a trio, several piano sonatas.
1818.	Engaged by the Esterhazy family as a teacher. Sixth symphony.
1819.	Travel with Vogl to Linz, Salzburg, Steyer. Quintet for piano and strings.
1820.	An opera in three acts (Sakuntala), Die Zwillingsbrüder; many songs, various instrumental works.
1821–1822.	Many songs and instrumental works, including The Unfinished Symphony and the A-flat Mass.
1823–1824.	Opera in three acts (Fierabras). Die schöne Müllerin. Du bist die Rüh. Octet in F. Quartets in A-minor, E-flat, and E.
1825–1826.	Second journey with Vogl. Songs "From the Lady of the Lake." Quartet in D-minor.
1827.	Journey to Gratz. Beethoven died. Schubert gave a concert of his own works. Two trios. Die Winterreise (twenty-four numbers).
1828.	Ninth symphony. E-flat Mass. Schwanengesang (Ständchen is No. 4).

QUESTIONS.

I.

1. When and where was Schubert born?
2. What great composers were living when Schubert was born?
3. Who was president of the United States in the year of Schubert's birth?
4. Tell about the early family life of the Schuberts.
5. What instruments did he study as a boy?
6. Was this knowledge valuable to him in any other respect than in the matter of playing upon them?
7. What school positions did he hold?
8. Tell about his early education.
9. What composition did he essay?
10. To what literature did he early turn his attention?
11. Tell about his compositions in his seventeenth and the two following years.
12. Most of these compositions are in what form?
13. Name some of the poets whose verses attracted Schubert.
14. Name some of Schubert's early works that are famous.
15. What did Schubert do to earn his living during his latter teens?
16. Tell about Schubert's relations with Schober, Vogl, and the Esterhazy family.
17. Did he travel much or little as compared with Mozart?
18. What great composer was living in Vienna during Schubert's life-time?

19. Cite some instances of Schubert's rapid composition.
20. What was Schubert's great ambition as a composer? What was his success in this particular field?
21. What was the attitude of the critics toward him?
22. Did he receive a hearty co-operation from publishers?
23. How many symphonies did Schubert write?
24. Name some forms in which Schubert wrote.
25. Name some famous groups of songs by Schubert.

II.

26. What does the word Ständchen mean? Name some composers born during Schubert's life.
27. What did Schubert's early teachers say of him?
28. What benefit was it to him to play in the school orchestra?
29. What great composers did Salieri know?
30. Who was Goethe's friend Zelter?
31. Tell where Schubert took his tours with the singer Vogl; were they to nearby or to distant places?
32. Translate "Der Zwerg," "Die Zwillingsbrüder," "Die schöne Müllerin," "Schwanengesang," "Die Taubenpost."
33. Make a list of Schubert's works which you have heard.
34. At what age did Schubert die?
35. At what age did each of the composers whom we have thus far studied die?
36. What is meant by "quintet for piano and strings"?

Es giebt in der Geschichte der Musik vielleicht keine zweite so gänzlich sonnenhelle Laufbahn wie die Mendelssohn's; schon sein Name, Felix, schien sie anzudeuten.—DR. EDUARD HANSLICK.

JACOB LUDWIG FELIX MENDELSSOHN.

1809–1847.

FELIX MENDELSSOHN-BARTHOLDY

JACOB LUDWIG FELIX MENDELSSOHN.

I.

During the years of Mendelssohn's life (1809–1847) the United States passed through a time of growth and turbulence that increased its territory and developed some remarkable men. A map of our country, say in 1810, displays few states. The Northwest was disputed land, the United States claiming the basin of the Columbia River by right of discovery. South of this, between the Rocky Mountains and the Pacific Ocean, there was a great stretch of country belonging to Spain which to-day is known as California and its neighboring states. Then, the Territory of Louisiana embraced practically all the middle western states. Texas was in dispute between Spain and the United States. East from this, extended not the present states on the Gulf of Mexico, but the Territory of Orleans, the Mississippi Territory, and Spanish Florida.

When Mendelssohn was nine days old, Abraham Lincoln was born. A few days later the fourth president of the United States took the oath of office.

During Mendelssohn's life-time there served as presidents—Madison, Monroe, Adams, Jackson, Van Buren, Harrison, Tyler, and Polk. In Congress, Clay, Calhoun, and Webster were prominent. But the country manifested its most wonderful changes in means of transportation, in the settlement of the west, and consequently in its general social development. The Erie Canal was opened, the first railway train appeared, and rivers were navigated. A print of 1810, picturing the Ohio River at Cincinnati, shows a boat in command of a man who stands holding the tiller. He wears a tall hat. Instead of a flourishing city as we find now, there is a group of houses on a hillside, with open country possessing, no doubt, many more trees than the engraver could conveniently show in the picture. Foreign relations were strained. Trouble with England became acute. Napoleon, by an outright deception, captured many American vessels and seized their cargoes, worth many millions of dollars. But, bit by bit, development was going on, new states were coming in, and the country was gradually gaining that strength which makes it to-day a foremost nation.

II.

Felix Mendelssohn, known as Jacob Ludwig Felix Mendelssohn-Bartholdy,* was born on the third of February, 1809, in the maritime city of Hamburg, noted long before Handel's time as a city of musical worth. The family name, greatly honored as it was to be by this talented musician, was already known through the grandfather of Felix. This was Moses Mendelssohn, philosopher and scholar. His son Abraham, father of Felix, used to say—when Felix had won fame as a musician—that he did not know how to designate himself. "Formerly," he said, "I was known as the son of Moses Mendelssohn, the philosopher, while now I am known as the father of Felix Mendelssohn, the composer."

The family name, Jewish originally, had formerly been Mendel. The philosopher already mentioned was known as Moses, son of Mendel. Expressed in German it is Moses, Mendel's Sohn. After Felix's birth the family, having been converted to the Christian form of faith, took the surname Bartholdy, to distinguish it.

Felix had a sister, Fanny, nearly four years his

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* The name Bartholdy was added by the composer's father in memory of his brother-in-law, "and to distinguish the family from other branches." See Dr. H. Riemann's Dictionary of Music.

senior, who was talented in music. The picture we have of this brother and sister vividly recalls Wolferl

MENDELSSOHN'S BIRTHPLACE.

and Nannerl Mozart. The family moved, when these children were little, to Berlin. Here the father was

engaged in the banking business and here the family resided until Felix was sixteen years of age. The mother was a woman of rare culture, spoke several languages well, could play the piano, sing, and draw. Hence it was she, and not the father as with the Mozarts, who undertook to develop the children's talent. Felix had lessons "five minutes at a time" when three years old. These were continued until he was seven, at which time business called the father to Paris, whither he took his family, placing both brother and sister under the guidance of a piano teacher, Madame Bigot by name. Now they entered upon serious study; this was continued, on their return to Berlin. There were two other children, both musically gifted; they were a sister, Rebecca and a brother, Paul; the former two and the latter four years younger than Felix. Rebecca sang and Paul studied the cello. After the mother had carried on the children's music for a time, Ludwig Berger was chosen piano-teacher. There was also a teacher in violin, in theory (Zelter*), in languages, in drawing, and in painting. And it was study sharply overlooked by the parents. It began at five in the morning. The delightful volumes of letters which Mendelssohn wrote, illustrating them often with pencil sketches, show how sympathetically and

* See p. 201.

thoroughly the childhood studies must have been pursued.

If Mendelssohn did not begin to compose at an age as early as Mozart did, he yet carried it on industriously after his tenth year. The first work was a cantata. Among his first compositions were a trio, some sonatas, songs, violin and organ pieces, and an operetta. Indeed in 1820 his original works were sixty in number. The list for the next year was even more ambitious, including three operettas. Thus in composition 1821 was a significant year; but it was equally so in another respect. In the same year Felix became acquainted with two great men, Carl Maria von Weber, who had come to Berlin to oversee the bringing out of his opera, Der Freischütz; and the poet Goethe, to whom he was presented by his teacher Zelter. Goethe, author of Faust and of Werther, was then over seventy. One can imagine the honor which Felix regarded the friendship to be. "Every afternoon," he wrote, "I play to Goethe for two hours Bach Fugues and improvisations." In a letter written to his father and mother he tells of a remarkable feat in piano playing which shows what delight his listeners must have had: "On Thursday morning, the grand duke, the duchess, and the hereditary grand duke came to us, and I had to play. *I played from eleven in the morning until ten in the evening, with only two hours' interruption.*"

"Every afternoon," he writes, "Goethe opens his piano with the words, 'I have not heard you to-day; now make a little noise for me.'" One would think so much honor and attention would have spoiled a twelve-year-old boy. But Mendelssohn, like Mozart, seems to have passed through it all, retaining his individuality unaffected, always busy, eager to learn, straightforward in action, pure in thought.

Already when nine years old Felix had performed in public, playing the piano part in a trio. Not until he was thirteen did he appear again in public; this time playing with Aloys Schmitt in a duo for pianos. In the summer following his thirteenth birthday the family traveled in Switzerland. Felix met a distinguished composer named Ludwig Spohr, and kept busy at his composition, which included his opus 1, a pianoforte quartet in C-minor. In December he played in public a piano concerto in A-minor, his own composition.

His thirteenth and fourteenth years were busy ones, in which his compositions were numerous. The picture of the boy, frank, full of life, simple, wonderfully talented, with shining face and long curls is certainly charming; add to this the boundless love he had for his sister Fanny and for the family group in general, and the fact that the culture of the mother and the wealth of the father assured them all

that could possibly contribute to intellectual happiness and advantage and the picture is a rare one.

MENDELSSOHN IN HIS TWELFTH YEAR.

These unusual conditions were widely appreciated;

and the Mendelssohn house became the center where many congenial spirits gathered. On Sunday mornings the family and its friends came together and made music, vocal and instrumental, which Felix conducted, standing on a stool in order to be seen. Thus were his early compositions given a hearing; and he was enabled to learn their defects by actual performance. When Felix was fifteen an especially elaborate performance was planned. A three-act opera of his entitled The Three Nephews, or The Uncle from Boston was given and Zelter, who was present said significantly: "I proclaim thine independence, in the names of Haydn, of Mozart, and of old Father Bach!" * These seem extravagant words but they were echoed by Moscheles who, coming to Berlin in the same year (1824) and being requested to accept Felix as a pupil said: He has no need of lessons. But he did give him advice and instruction finding him as the teachers found the boy Schubert, ready to learn much from the merest hint. In this year he wrote the C-minor Symphony.

The solicitude which Leopold Mozart confessed to have for the proper conduct of his son's education (see page 124) was present with the Mendelssohns. They brought the children into such a social

* These words recall Count Waldstein's letter to Beethoven. See p. 173.

atmosphere as would provide them with lofty ideals and inspirations. Purposeful travel joined to this gave Felix, especially, an amount of early experience that must have abundantly inspired him. Already he had journeyed to Paris and to Switzerland. Soon after he was sixteen his father took him to Paris and let him participate fully in its music life. He met all the great musicians who were resident there at the time, among them Rossini, Cherubini, Meyerbeer, and Hummel. He was observant, and had very decided opinions on Paris music and music taste. Cherubini, at the father's request examined Felix in regard to his music gifts and attainments, and offered to conduct his education, but the offer was not accepted.

Leaving Paris in May, they visited Goethe on the way home. To him Felix dedicated a quartet in B-minor. This same year there were written a now well-known capriccio for piano and an opera in two acts, entitled the Wedding of Camacho (first performed in April, 1827). This work was followed, in the summer of 1826, by another, the beauty and richness of which places it foremost among Mendelssohn's compositions. First for piano, four hands, played with his sister Fanny, he wrote the music to Shakespeare's Midsummer Night's Dream, afterward arranging it for orchestra. The overture was first performed at home, a recently acquired mansion

house, where the guests listened to it with surprise and delight. In the following February, 1827, the first public performance was given in Stettin, a seaport town on the German ocean.

Among the works of this year were the Prelude and Fugue, in E-minor, and the A-minor quartet. In 1828 several large works for special occasions were composed; and an overture entitled Sea-Calm and Prosperous Voyage was written. But the year is memorable for an event as potent in the history of music as anything Mendelssohn ever undertook. With unbounded enthusiasm for the works of Sebastian Bach he determined to make them more widely known. He organized a choir and began to study with it The St. Matthew Passion; there were sixteen singers in the choir, and the beautiful manner in which they gave the work led to its repetition with a choir of several hundred singers. Though several influential people, Zelter among them, did their best to prevent this, it was given twice; the second time on Bach's birthday. From that performance dates a kindling of interest in the works of Sebastian Bach which has steadily increased to this day.

III.

We may realize how carefully Abraham Mendelssohn proceeded in deciding upon a profession for his

son when we learn that it was only in 1829 that he finally determined to have him take up music as a life-work. Felix was then twenty years of age. He had traveled to an extent, he was sufficiently educated in the collegiate sense to have matriculated at the university in Berlin, and he had already written works which to-day are counted among his most delightful productions, the Midsummer Night's Dream overture and an octet for strings being prominent among them.

Having decided on music as a profession by which his son should earn a livelihood, Abraham Mendelssohn wisely required him to travel throughout Europe, to study music, musicians, and the prevailing music taste in the great cities, and to decide from his observation and artistic inclination where he would prefer to take up his residence permanently. To this end Felix first went to London, arriving there in April, 1829, and remaining until November. This visit included a tour throughout the British Isles which was pleasant in the extreme. It was the beginning of an acquaintance and of making loyal friends and admirers which influenced Mendelssohn's whole life, and caused him to visit England in the interest of music time and again. Indeed, the success of the first visit was bewildering, "beyond anything that I could ever have dreamed of," he writes. He played the piano, Cramer conducting him to it

—"as if he were a young lady." His C-minor Symphony was performed. This work was so enthusiastically received that the Scherzo had to be repeated. At another concert Felix played a Beethoven concerto,—the overture to Midsummer Night's Dream was performed by an orchestra; and he played the organ at St. Paul's cathedral.

The tour northward, to the islands west of Scotland impressed him very much and from the impression he wrote, some time after, the Fingal's Cave overture, at first known as the Hebrides. Before returning to London, he spent some time in North Wales where he composed piano-forte pieces. September found him in London where he had the misfortune so seriously to injure his leg that he was confined two months and was unable to be present at the wedding of his sister Fanny, which occurred in October.

Before setting out on the second stage of his apprenticeship journey, Felix spent the winter months of 1829–30 at home; during which time he was offered a professorship in music at the Berlin university. This he declined. In composition he principally busied himself with the Reformation symphony. Toward the middle of May he set out again; this time to Italy. The journey in its interest and variety, constantly reminds us of Mozart's; though Mozart made his first tour to Italy at a much earlier

age, and attracted greater attention. Mendelssohn reached Venice in October, traveling thither by way of Weimar (where he again visited Goethe), Munich, Vienna, and Presburg. From Venice he proceeded to Florence—the gateway of Handel's Italian journey—thence to Rome, where he arrived in November to remain all winter.

We remember that, when a boy, Felix was taken by Zelter to visit Goethe. On this occasion he frequently wrote home about the incidents which attracted his attention at Goethe's house. Young as he was, he wrote vividly and his mother said of his correspondence: "If God spares him, his letters will in long, long years to come, create the deepest interest." No words could be more truly prophetic. Mendelssohn's letters from Italy, from Switzerland, in fact his entire correspondence, make the most delightful reading imaginable. The letters are bright, original, full of charm and grace. Even the Songs Without Words are no more so. They are not merely a mirror of the times but a mirror of the boy's soul, pure, receptive, full of ambitious life, of rare thoughts, and of earnest endeavor. No one can speak of Mendelssohn's Italian journey and convey its delicate perfume as we find it in his letters.

He worked daily at his music, saw the famous galleries, visited noted musicians, and heard music whenever he could, particularly that at the Sistine

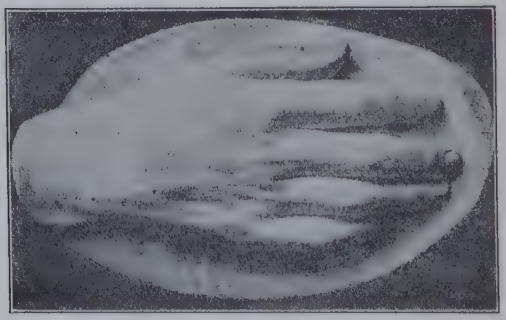
Chapel, which Mozart visited on the day he arrived in Rome.

The continuance of the journey took him again to Florence, thence to Switzerland, Munich, Paris, and London. In Munich he composed and played the first piano concerto, in G-minor. In Paris the Midsummer Night's Dream overture was played; and here he met Franz Liszt, the great pianist, and Frederic Chopin, a youth from Poland, whose playing and original compositions for the piano were attracting much attention. On the second London visit he wrote, and the firm of Novello published, the first book of the Songs Without Words, being the first six as we know them, including the famous Hunting Song.

IV.

In July, 1832, Mendelssohn was at home in Berlin where, in the following winter, he gave three concerts and busied himself with another symphony, the Italian, written for the London Philharmonic Society and performed in the spring of 1833, the composer going thither to conduct it. This, Mendelssohn's third English trip, was broken by a few weeks' absence in Düsseldorf where he officiated as conductor at the Lower Rhine Festival. This he did with such genuine satisfaction and success that he was offered the position of what was practically

town-musician. He was to have charge of music in the theater and churches at an annual salary of less than five hundred dollars. Having traveled to a great extent, feeling familiar with the general condition of music in the principal European cities, he decided that no place as permanent residence would be so congenial to him as his own country. So he accepted the position for a period of three years.



HAND OF MENDELSSOHN.

It proved a difficult task. Mendelssohn had lofty ideals, he would tolerate no half measures; results to be worthy must be of the best. He encountered opposition and for a time lived a troubled life. The theater was an especially hard problem. But he soon impressed upon all his true nature, his

desire to establish a worthy standard of music, in fact, his determination to do so. Perhaps this lofty plane of work attracted attention outside of Düsseldorf; at all events a year before the termination of his contracted time, he was urged to give up his position, if the agreement could be made with the Düsseldorf authorities, and to accept the directorship of the Gewandhaus concerts, in Leipsic. Mendelssohn had been busy in Düsseldorf. Perhaps he was deeply interested in making a yet greater success of the music there. He was engaged upon a new work, the oratorio, St. Paul. Hence he inquired into the details of the Leipsic position with the most extreme care. The result was, in the end, that he accepted the position and went to Leipsic where he was destined to do so much in music that it fairly entitles him to be mentioned next to Bach in the educational progress of that city.

"His rare gifts as a conductor, his comprehensive musical culture, and his importance as a creative artist quickly made him the central point of musical life in Leipsic, and through Leipsic, of all Germany, nay, even of Europe." *

The Gewandhaus concerts drew fully upon Mendelssohn's ability and enthusiasm. He came at once into sympathetic relations with the people and

* Dr. Riemann.

the result was a successful leadership by which he improved the ability of the orchestra, and the taste of the people. The first concert of the series occurred in October, 1835. The following May, St. Paul was completed and performed by the St. Cecilia Society of Cologne, at Düsseldorf. It was immediately successful. But Mendelssohn, enabled to study it through performance, practically rewrote it. In substantially the form in which it now stands, it was given in Leipsic in 1836.

In forming an estimate of Mendelssohn, say at his twenty-eighth year, we must remember that he was not only a composer and a skilled performer, particularly on piano and organ, but he was a musical educator of the greatest importance. He had brought out—and in many instances for the first time—great works by different composers. Among them, The St. Matthew Passion by Bach, Israel in Egypt, the Chandos anthems, and Solomon by Handel, the symphonies of Haydn, Mozart, and Beethoven, some works of Luigi Cherubini, whom he knew in Paris; Mozart's Don Juan, and Davidde Penitente, Beethoven's Fidelio, and his own principal compositions. This combined with his ever-present enthusiasm for his art makes him a man of the greatest value educationally.

V.

In March following his twenty-sixth birthday, Mendelssohn married Cécile Jeanrenaud of Frankfort. The honorary degree of Doctor of Philosophy had been conferred upon him by the university of Leipsic, as we shall see it was conferred upon Robert Schumann at the time of his marriage to Clara Wieck. In August, Mendelssohn went to England to conduct St. Paul at the Festival in Birmingham. Though that was not the first performance of the work in England, it was the first really significant one. During the following winter the Gewandhaus concerts occupied his attention together with the travel incumbent upon his conductorship in other cities. Among the greater works which he brought out at this time were a cantata, complete, by Sebastian Bach, The Messiah, and Beethoven's Mass in C. For the occasion of the four hundredth anniversary of the discovery of the art of printing, he wrote the Festgesang and the Lobgesang, works which gained splendid recognition; being performed immediately in many different cities of Europe. The Lobgesang was performed very significantly at the Gewandhaus concerts. The Saxon King was present, and so moved by the music that he arose and, walking to the stage, publicly thanked the composer and the performers for the pleasure the work afforded him.

Two other thoughts occupied Mendelssohn at this time: the founding, in Leipsic, of a Conservatory of Music; and the erection of a monument before the Thomas school to Sebastian Bach. But he was to be occupied with a project for founding an art institution elsewhere than in Leipsic.

The king of Prussia was interested in establishing in Berlin an art school of which great specialists should work out each the plan for his own department. To Mendelssohn he offered the task of planning for the music. He was to be capellmeister, in fact, to the king, at a salary of $2250. He accepted the position—apparently with reluctance—and left the Gewandhaus concerts in charge of his colleague, Ferdinand David. In the development of the Prussian king's plans Sophocles' Antigone was produced; incidental music being required from Mendelssohn. Later on he was commissioned to write similarly to the Œdipus of Sophocles, to a play by Racine, and to two plays of Shakespeare, one being the Midsummer Night's Dream, the overture to which he had already composed.

Busy as he must have been with all the labor which his new position involved he still appeared occasionally in Leipsic, conducted at Düsseldorf, and brought out a new symphony, the Scotch, in London. His wife accompanied him on this visit, made par-

ticularly delightful by the pleasant reception accorded him by the queen and the prince consort.

Returning by way of Switzerland to his various duties, Mendelssohn succeeded finally in establishing in Leipsic the Music school, the first thoughts of which he had entertained some years previously. The Leipsic Conservatory of Music, as it was called, was formally opened in the name of the Saxon King, April 2, 1843. Its first enrolment of pupils consisted of forty-two names.

VI.

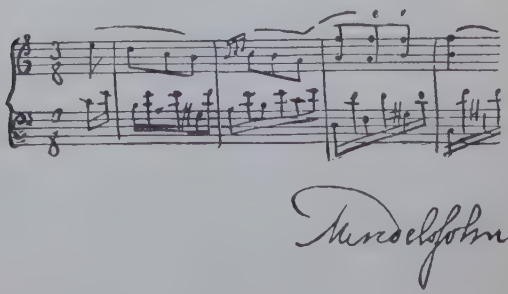
The success of St. Paul no doubt stimulated Mendelssohn's thoughts to another work of similar character. The second oratorio, Elijah, was slowly coming into shape. It was finished in the summer of 1846 and brought out at the Birmingham Festival, in England, in August of that year. Of its great success we may judge from the fact that eleven numbers had to be repeated. But at the hands of the composer, Elijah suffered the same fate as befell the first oratorio. It was worked out again and brought to the form in which we know it.

The number of important tasks which Mendelssohn had in hand in the last years of his life was great. The Prussian king still retained his services; the conservatory claimed his thought as founder, director, and teacher; he continued to direct the Lower Rhine Festival, to compose, and to play in public. So much

and varied labor, exacting in its demands undermined his strength. He had suffered a severe loss in the death of his mother in 1842 (the father had died four years previously). In 1847 while he was in Frankfort the news was brought to him of the death of his sister Fanny. The shock was so severe that he never recovered from it. He went to Switzerland for rest and change; but to little purpose.

To the intense grief of the citizens of Leipsic he died November 4, 1847. Nothing in the universal expression of sorrow is more touching than an incident attending the removal of the body from Leipsic to Berlin. It passed through Cöthen—Bach once labored there. Friedrich Schneider had composed a special hymn which his choir sang when the train arrived at half-past one in the morning.

In Leipsic the body was borne by great men. They were Rietz, Hauptmann, Schumann, David, Gade, and Moscheles.



TABULAR VIEW.

1809.	Born in Hamburg.
1821.	Visited Goethe.
1824.	Zelter proclaims his independence. First symphony in C minor.
1826.	Overture to Midsummer Night's Dream.
1828.	Sea-calm and Prosperous Voyage.
1830.	Fingal's Cave Overture.
1832.	First book of the "Songs without Words" appeared. Reformation Symphony produced in Berlin.
1833.	Italian Symphony.
1836.	St. Paul produced.
1840.	Festgesang and Lobgesang.
1842.	Scotch Symphony first performed.
1846.	Elijah produced.

QUESTIONS.

I.

1. At what age did Mendelssohn die?
2. In what city was he born?
3. Which of the great composers do we know visited that city?
4. Who was a famous organist there at one time?
5. What ancestor of Felix Mendelssohn's was distinguished, and in what?
6. Explain the formation of the name Mendelssohn.
7. Whence came the name Bartholdy?
8. To what great city did the family move?
9. What was the influence of the mother upon the children? What were her attainments?
10. What city did the family visit?
11. What subjects did the Mendelssohn children take up for study with various tutors?
12. Mention some of Mendelssohn's first compositions?
13. What now famous music did Mendelssohn write to a play by Shakespeare?
14. In what form was it at first written?
15. How was it afterwards arranged?
16. When were the A minor and E minor quartets written?
17. What famous composer died in that year?
18. Name the great composers who died during Mendelssohn's life.
19. In what significant manner did Mendelssohn create interest in the works of Bach?

20. When did Abraham Mendelssohn decide to have his son adopt music as a profession?
21. What training did he possess?
22. Name some of his compositions of this time.
23. What course did the father require Felix to pursue before deciding where he should permanently settle?
24. Tell about his first London visit.
25. What was Mendelssohn's activity in the winter of 1829–30?
26. Whither did he next travel?
27. What did Mendelssohn busy himself with on this journey?
28. What important work by Mendelssohn was first performed by him in Munich?
29. What compositions by Mendelssohn were published in London on his second visit there?
30. When did Mendelssohn write the Italian symphony, and for what society?
31. What permanent situation did he accept, and what were his duties?
32. What did he aim to accomplish?
33. To what more important post did his first appointment lead?
34. Name two oratorios by Mendelssohn.
35. When and where was each first performed?
36. Mention some master-works which Mendelssohn brought out as conductor.
37. In what respect did he become an educational influence?
38. When was St. Paul first performed, under the composer, in England?
39. For what occasion were the Festgesang and the Lobgesang written and performed?
40. What famous school was founded by Mendelssohn?
41. What music did he produce while associated with the king of Prussia?
42. When and where was the oratorio, Elijah, first performed?

II.

43. How many States had our country in 1810?
44. What Pacific coast states did not exist then?
45. What president took the oath of office in the month following Mendelssohn's birth?
46. What presidents served the United States during his lifetime?
47. State some changes that took place in the United States during Mendelssohn's life.
48. In what year did Napoleon die? When was he born?
49. What was the purpose in giving the Mendelssohn children lessons "five minutes at a time"?
50. What is an operetta?
51. Give dates, birth-place, and name two works of Carl Maria von Weber.
52. Translate Der Freischütz.
53. Of what instruments may a trio with piano consist?
54. In what form of composition did Rossini excel? When did he live, and where?
55. Name two or more of his works.
56. Who was Cherubini? What important text-book did he write?
57. Give dates, birth-place, and two works of Cherubini.
58. Name two works of Meyerbeer, and two of Hummel.
59. When did Meyerbeer live?
60. When did Hummel live?
61. Who was Cramer? What works of his do you know? When did he live?
62. Tell what you can about Franz Liszt.
63. Translate the words Festgesang, Lobgesang.
64. Tell of Ludwig Spohr, his birth and death years, some of his works, and his nationality.

In jedem Kinde liegt eine wunderbare Tiefe.

ROBERT SCHUMANN.

1810–1856.

ROBERT SCHUMANN

ROBERT SCHUMANN.

I.

In the summer of the year when Robert Schumann was twenty, he wrote from Heidelberg where he was a student at the university, to his mother, in Zwickau, the town in which he was born. In his letter occur the following words: "My whole life has been a twenty years' war between poetry and prose, or, let us say, music and law." In this letter, and particularly in these words, he appealed to his mother to write to Friedrich Wieck, a distinguished teacher of piano, with whom Schumann had already studied, to ask his opinion on the subject of music as a career for her son.

Schumann's mother did so, though personally she was opposed. Her letter to Wieck concludes thus: "All rests on your decision,—the peace of a loving mother, the whole happiness for life of a young and inexperienced man, who lives but in a higher sphere, and will have nothing to do with practical life."

Wieck decided that the young man should abandon law and devote himself to music.

Robert Schumann, like Handel, we see, was intended for the legal profession. This was his mother's desire. His father was a man who loved books and the literary life. He wrote, made compilations and translations. He was acquainted with many

HOUSE IN WHICH SCHUMANN WAS BORN.

English writers, particularly Scott, Byron, and Milton; some of whose works he translated into German. For a livelihood he conducted a book business.

This man was the father of five children, and of them Robert was the youngest. Though he was

morose and retired in his later boyhood and throughout manhood, he was, as a child, merry, active, and always a leader in games. Music was, no doubt, an element in his early school-life. When he was seven years old he had his first piano lessons. The teacher, a self-taught man, was Baccalaureus Kuntzsch. Whether or not he had lessons in composition, also, we do not know; but it is certain that Robert wrote at this time, that is, in his eighth year, little dances; and following the habit both of Handel and of Beethoven, he began to improvise. And this he did well. That he did it pleasingly is testified to by the fact that he would sit at the piano and play about people, showing their peculiar characteristics in tones as a writer of books might show them in words, or a painter in pictures.

As a school-boy he advanced rapidly in his studies; and, very soon, he discovered that his father's book-shop contained much good reading matter. So he absorbed book after book and became inspired to write something. He began by making plays. These so interested the family and its friends that they lent their assistance to produce them, at the Schumann home, where the father had built a little stage, thus encouraging the boy.

In the summer when Robert was nine years old, he and his father were in Carlsbad on a visit. Here the boy heard a distinguished pianist play, Ignace

Moscheles. This revealed to him more of the possibilities of the piano than he had ever before realized, and gave a zest to his music study. On entering, the next year, the Zwickau high-school, Robert had two well-established inclinations, literature and music. It came about that circumstances as well as natural aptitude led him to give greater attention to the latter.

At the high-school he found a congenial companion in a boy who was a lover of music and a pupil with Kuntzsch. They played, in four-hand arrangement, the symphonies of the great masters of that form; and thus came intimately to know works of the highest order. And Robert's father, always on the alert to foster his boy's inclinations, bought him a grand piano. This must have been a boon to the music-loving circle of which Robert was the center. They played everything they could find available for piano and for such instruments as Robert's companions played. He arranged orchestral works, supplying on the piano those parts for which no performer could be found. This again increased his practical knowledge, and inspired him to try to compose a large composition. Accordingly he set the one hundred and fifteenth Psalm to music for chorus and orchestra. Whatever the merit was of Robert's compositions of that period, it was more important for him that he was gaining experience,

learning the thoughts of great men, and trying to construct, that is, to express his own thoughts—a matter of the greatest importance.

We may understand easily that all this music making gave the Schumann house, and especially Robert, a great deal of notoriety, and led to his being invited to play. But like Beethoven he avoided accepting most of the invitations extended to him, led perhaps by his sensitive nature and the desire to keep away from display and the applause of people who were not heartily appreciative and sympathetic.

The father, observant, kind, and ever ready to help his son, was all the time weighing in his mind Robert's tendency towards literature and music. He saw clearly that the boy was more talented in music, that he delighted in it, and that it called forth his creative faculty in a manner that clearly proclaimed the strength of his natural ability. He seems to have been influenced by no other thought than to do his duty in developing the boy's genius. Accordingly, he wrote to a distinguished composer, Carl Maria von Weber, and asked him to take charge of Robert's musical education. Weber readily consented to do this, but the plan was never carried out.

In striking contrast with the father's attitude was that of the mother. She was bitterly opposed to the development of Robert's musical faculty beyond what might be a pleasant accomplishment. Nothing he

produced caused her to change her position until he had entered upon his young manhood. Then, in response to his appeal, she addressed to Wieck the letter, from which a quotation opens this chapter.

II.

The father died when Robert was sixteen years old. This deprived him of help, inspiration, and all that guidance which results from the loving care of the one who comprehended his ability. At the same time his lessons with Kuntzsch had ceased.

He was now adrift; giving his attention to music in a manner not calculated to bring out his talent in the way it should be developed. Hence, he lacked another element in life as valuable as the sympathy of his father; this was the benefit which comes from well-directed hard work, systematic study, and severely schooled thought. Wanting all this, he continued to play and compose, to join in music gatherings, and to give himself up to the influence of great writers' works; those of Jean Paul Friedrich Richter being the most potent.

At the death of the father, a guardian was appointed to care for the well-being of the children in conjunction with the mother. Her objection to Robert's following the music profession was seconded by the guardian. They decided that the boy should go

to Leipsic, enter the university, and become a student of law.

And the plan was carried out. Robert left home and traveled to Leipsic, arriving there in March of the year Schubert died. Here, as at home, he soon formed a congenial circle of young men whose aspirations were by no means toward the study of law but of art, literature, and music; particularly were they devoted to music and to the writings of Jean Paul, as Richter was familiarly called. With some members of the inspiring group of young men which Robert gathered about himself, he made, soon after his Leipsic residence had begun, a tour on which he met the author Zimmermann, the poet Heinrich Heine, and the widow of Jean Paul who showed him the poet's home and presented him with his portrait. This occurrence led Robert to write to a friend expressing the wish that all the world would read Richter's works, it would make all better, he said, though may be unhappy for a time. But, he continued, over the tears that might come forth there would bend the rainbow of peace and the heart would be exalted. If this was a boy's enthusiasm, it was, nevertheless, genuine. It proved him to be susceptible to good influences, and capable of thinking of the common good; not merely of his own gain.

But if Schumann delighted in music and poetry he did not intentionally slight the law; though there is

no evidence that he took especial pleasure in it. But his moral purpose was clear. He knew his mother's aversion to art, and her desire that he should distinguish himself in the profession she had selected for him. That he had thought deeply about the matter and decided it in his own mind, we know from a letter which he addressed to his guardian, in which he said that though the beginnings of law were ever so dry he would work hard at the study, for he had decided in his own mind upon making it his profession. There was not, as we see, in this, the strong defiance of Handel. But the result was the same in both cases. Handel and Schumann intended by others for the law, gifted in music, attendants at a university for the purpose of legal study, departed from that profession and enriched mankind by the outpourings of genius. And surely the world is the gainer.

Wherever Schumann was he immediately became the center of a music-loving circle. In Leipsic he met a singer, the wife of Professor Carus of the university, whose music ability was pronounced. He played to her singing, and was inspired to write songs; and at their house he met a man, Friedrich Wieck, who was destined to influence his life to a remarkable degree. They became at once congenial friends. Wieck had a daughter, Clara, who played remarkably well. She was talented, of sensitive nature, and had been well schooled by her father, who knew how

to develop and bring forth her talent. Schumann was inspired by the young girl's playing and became at once desirous of placing himself under her father's direction. He wrote to his mother asking permission to do this; as Robert had declared himself determined to master his profession, there seemed to be no reason for not permitting this request. Hence in his nineteenth year he began to study with Wieck; learning the piano from one who knew it in an artistic sense, and, further, from one who knew how to appreciate the inestimable value of systematic work. This instruction from Wieck continued as long as Schumann remained in Leipsic. He went next to Heidelberg where it was thought he could better pursue his legal studies under the famous master of jurisprudence, Anton Thibaut. Here again Schumann's law had Music by the hand; for Thibaut was one of the best known and most capable amateur musicians in Germany.

III.

The Leipsic residence had distinctly contributed to Schumann's knowledge of music. Through the Carus and Wieck families and the music-loving students who gathered about him at the university, it is probable that despite his good intentions to become a lawyer, the greater portion of his time and thought went out to the art he loved so unreservedly.

There were a violinist and cellist in the circle and with them Schumann became well acquainted with chamber music. They played with unbounded delight and admiration the works of a master recently gone, Franz Schubert. At one of the music gatherings they performed a Schubert trio, Wieck being present as the guest of honor, which suggests that he may have given counsel to the young artists as to how to interpret the works they performed.

How lofty and healthy was the music atmosphere in which these young men dwelt is attested in no fact more potently than in this, that they all revered the name and works of Johann Sebastian Bach, who was far less known then than now. The Well-tempered Clavichord was always in evidence on the piano. How much Schumann honored this work we know from the fact that in writing a set of Rules for Young Musicians he added one which reads: Make the Well-tempered Clavichord your daily bread. During his residence in Leipsic he composed, inspired by the singing of Madame Carus, by his own increasing knowledge of the piano, and by the insight into the construction of chamber music which he gained by playing with others.

Schumann arrived in Heidelberg in May of the year 1829. Though drawn thither by the splendid opportunities which the university afforded to students of law, he made it his very first care to go in

search of a good piano. Some old friends, of the Leipsic circle, were there; and with them, as always, he made music, discussed the works of poets, and the questions of art. If they traveled, he carried under his arm a dumb piano on which he found many an hour for practice, as Joseph Haydn testified to have done in his address to the singing boys of St. Stephen's church in Vienna.

At the end of summer following Schumann's arrival in Heidelberg, he and his companions set out upon a journey to Italy. In preparation they had already spent some weeks in gaining a knowledge of the Italian language. This journey, with all the inspiration which resulted from the delight of new scenes, the joy of travel, and the inspiration of the places visited, put law farther and farther away; and we are not surprised to learn that the following winter was given up, more than ever, to music. But Schumann was without a teacher, he was arrived at an age when the unyielding direction and demands of a master like Wieck would be of the greatest value; when, indeed, he should be gaining the impression that good work of any kind is only accomplished by well-directed study, persistently pursued.

Once a week there was a music evening. He often improvised, to the delight of his many listeners. One of the circle wrote that during all the Heidelberg residence Schumann practically gave himself up to

music, making it his real study, if not by method and thoroughness, then by preference. He often played seven hours per day. No wonder that law found little place in a day so full of something else.

Many sketches for compositions were made during the Heidelberg residence and Opus 1 was published, a set of Variations on a Theme constructed from the letters which form the name of a young lady whom he met on a journey to Mannheim, whither he went to play. (It was in this city, we remember, that Mozart first heard the clarinet.) This is the theme spelling the young lady's name:

THEME OF A LITTLE PIECE WRITTEN FOR A YOUNG LADY.

A great artist, Paganini, visited Heidelberg about this time. His playing not only gave Schumann great delight, but provided him with a motive which resulted in his Opus 3, a set of etudes for the piano, arranged from Paganini. Conditions were so impressively leading Schumann farther from law and nearer to music that he was determined to tell his guardian and his mother about it with open mind and heart, begging that they decide not by his wish but by the

* The Germans call the degree B♭, B; B♮, H.

opinion of one who, as a teacher, had at least some knowledge of his capacity and possibility. This resulted in Wieck's decision that Schumann should devote himself to music. In 1830, then, he left Heidelberg and went, for a second time, to Leipsic; this time to begin seriously the study of music, accepted now after many years of indecision, by himself, his mother, and his guardian, as the life-career.

IV.

Schumann's boy-time loves—music and literature—claimed his attention in Leipsic. He immediately began piano lessons with Wieck, and later on harmony and composition with Heinrich Dorn. Dorn was undoubtedly a good teacher and from his instruction Schumann received much needed help. This he prized more particularly after the sad failure of an experiment. Thinking that the course of study he was pursuing under Wieck did not advance him rapidly enough in the technical part of piano-playing, he proceeded to invent a mechanical process warranted to put the hand into such condition as to secure immense results in a few weeks. But even Robert Schumann could not hurry matters in Nature's workshop. The excessive physical strain to which the hands were subjected resulted in such injury to the right hand that practice with it had to

cease altogether. Thinking that nothing but rest was needed for Nature to put the hand in condition

SCHUMANN AT 21.

again, Schumann worked assiduously at the piano with the left hand alone. Nature, however, could

do nothing to repair the injury; lessons with Wieck had to cease, and they were never again resumed. This was indeed a discouraging incident to the ardent youth who, after a severe struggle to gain an opportunity, all at once found himself deprived of it. But there can be no doubt that in losing a pianist the world gained a composer. Had nothing intervened to cut off playing the piano as a prime object Schumann would have composed, but with his attention so completely withdrawn from it he undoubtedly composed more, and better.

Always loving books, literary themes, writers, their theories, ways, and expressions, it is not surprising to find him contributing an opinion as to a much-discussed person. In a Leipsic paper Schumann wrote a warmly appreciative article on the Opus 2 of a new composer, a Pole, Frederic François Chopin. The circle of friends which Schumann had gathered about him in Leipsic was such as would foster self-expression in matters of opinion on art and music. They were thoughtful, eager young men; friends of the good, enemies of the bad. In Schumann's twenty-fifth year they formed an editorial guild and brought out the first number of a paper which, as far as they could make it, mirrored their views. The first number appeared April 3, 1834, entitled *Die neue Zeitschrift für Musik*. It was of modest proportions. The page was about

seven by ten inches, printed in double columns, with a generous heading to the first page, and wide margins throughout. It appeared twice per week and consisted of four—sometimes six—pages; an advertising leaf often accompanied. The journal looked earnest and solid. Schumann's own criticisms have been described as uniformly kind where there was anything toward which he could extend sympathy. He was not treated by others in the same spirit. In later years his Opus 52, Overture, Scherzo, and Finale, was given in England. The work is little less than a symphony. It was received with "the utmost dead silence of universal disapproval." Of his music an English writer said: "Bad, because generally ugly and essentially meager, is every bar of Dr. Schumann's music—that we have heard." (We shall see later on why he is here referred to as "Dr.") And this critic continues: "We do not fancy that many more experiments among this composer's works will be ventured in England; nor, indeed, is it to be desired." This critic was a bad prophet.

But the journal over which Schumann and his friends presided had a purpose which must have made them enthusiastic writers. Weakness, faults, and fads they denounced unsparingly. But what was original, genuine, purposeful, they welcomed. Schumann himself declared the purpose of the journal

to be to honor the old, to welcome the new with a warm heart; to denounce whatever was untrue to art, to proclaim anything that was worthy no matter from what source it came, to elevate national taste by national art. We write, he said, not to enrich the tradesman but to honor the artist. Surely it was a rich and varied list of names whose works and efforts were advocated and proclaimed by this journal; for among many we find these significant ones: Schubert (who had been dead only a few years and whose works were coming into appreciation), Mendelssohn, Chopin, Gade, and Brahms; names that carry honor in these days.

Schumann and the writers associated with him styled themselves the Davidsbündlerschaft. They directed their pens, like swords, against the Philistines; and the warfare was righteous. Schumann wrote under the names Florestan and Eusebius generally, names which were intended to typify the two sides of his nature. The characteristics both of Florestan and Eusebius he portrayed with infinite grace in the Carnival, Opus 9. Also, in this same work appears the March of the Davidsbündler against the Philistines.

Before taking up the journal—that is, soon after the injury to his hand—Schumann visited his family in Zwickau. While lessons with Wieck were in progress he lived at his house and saw, day after day,

the development of Clara Wieck, his teacher's daughter. Under the father's watchful care and guidance, she was becoming a remarkable pianist. But, as she approached womanhood, Schumann found in her more and more the qualities he craved in a companion. The love which he felt for her she also had for him; but the father, knowing Schumann's uncertainty of income, was entirely unwilling to countenance an alliance between them. This spurred Schumann on to put himself in a position to be worthy of so good and talented a woman. As a mark of honor, not that he craved it for a title's sake, but as an evidence of worthiness, he addressed a request to the University of Jena asking if the education he had received and the amount of original literary and musical work he had accomplished were sufficient to warrant the university bestowing upon him the degree of Doctor of Philosophy. After examining Schumann's credentials, the degree was conferred, and he became Dr. Robert Schumann. So, too, no doubt inspired by the desire to come prominently before the public, and to increase himself, Schumann took steps to bring out the *Neue Zeitschrift* in the city of Vienna, a great art and literary center. Soon after the founding of the journal he had become sole proprietor of it. In 1838 he went to Vienna intending permanently to settle there, publish his paper, and increase its scope. He set

out for the Austrian capital in September, petitioned the authorities for permission to publish there, took up his residence, and proceeded to identify himself with Vienna art and life. But circumstances did not prosper his cause and in the following spring he was again in Leipsic.

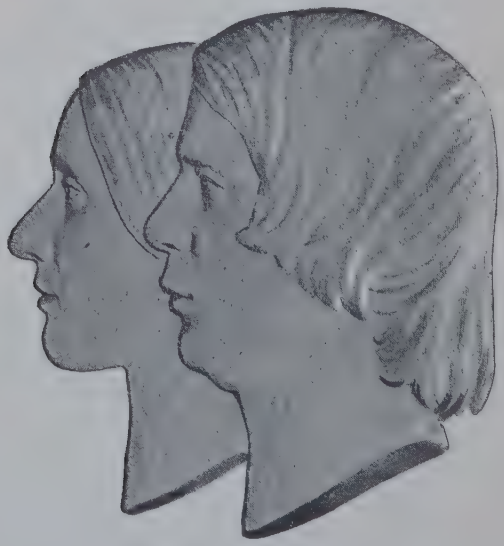
Always an admirer of Franz Schubert, Schumann visited his brother in Vienna, saw many of the manuscripts left by the master of song, interested himself in having some of them published, and sent to Mendelssohn, in Leipsic, the C-major Symphony. Mendelssohn gave it probably its first public performance, in December, 1839, eleven years after Schubert's death.

There was one more task to accomplish, namely, to win from Wieck permission to wed his daughter. In this he did not succeed, and, seeing no probability of ever changing the father's attitude, Schumann sought legal aid in bringing about the marriage, which finally took place in 1840.

V.

At the time of his marriage, September, 1840, Schumann was the author of many pianoforte compositions which are to-day among the choicest and best known of his works. Taken collectively they did not appeal to the public of his time. The refined

poetic fancy, the vivid imagery, the new harmonic groups, the strange rhythmic procedures, in short, the unusual idiom was (as we saw in the case of the



ROBERT AND CLARA SCHUMANN.

English critic and public already alluded to) so uncommon that the average concert attendant could not respond fully thereto. The lesson had to be learned. Franz Liszt made an effort to introduce Schumann's

works to the public, playing them in many European cities but invariably to unappreciative audiences. This led him finally to abandon doing so, a decision on his part which he deeply regretted. It is much better, he said, for an artist to displease the public than to let himself be influenced by its attitude. The real artist must play what he knows from his own conviction to be good. The public must listen, think, and learn.

The year 1840 was truly a significant time with Schumann. In composition he devoted himself to song, impelled thereto, no doubt, by the beautiful new life upon which he had just entered. In the number of songs composed this year he almost rivals Franz Schubert; one hundred and thirty-eight works are recorded. These were set to words by various writers; among them Heine, Kerner, Reinick, Rückert, and Eichendorff among his own countrymen; and Béranger, the French, and Robert Burns, the Scotch poet. The songs were, indeed, a brilliant and generous self-expression.

The next year he brought out another great work, his first symphony in B-flat; usually known as the Spring symphony. It was first performed in Leipsic at the Gewandhaus concerts. Schumann wrote three other symphonies, one being of five movements, and the Overture, Scherzo, and Finale (referred to on page 258). Equal in brilliancy, perfection, and

spontaneity to the symphonies are the string quartet, opus 41, the piano quartet with clarinet, opus 47, and the quintet, opus 44. The last has been described as the greatest piece of chamber music from any composer since Beethoven.

A new order of work fell to Schumann in 1843, given to him probably because of his growing reputation, his brilliant talent, and his knowledge of large forms of composition. The school founded by Mendelssohn in Leipsic enlisted the services of some famous men: Mendelssohn was director, Schumann, Ferdinand David, Moritz Hauptmann, Louis Plaidy, E. F. Wenzel, E. F. Richter, K. F. Becker, and K. A. Pohlenz were the first teachers. Schumann taught playing from score. It is probably true that he found all teaching duties irksome and uncongenial; but he continued his connection with the institution until his removal to Dresden. He introduced the pedal piano into the school for practice preparatory to the organ, and wrote some works for it, opus 56 and opus 58.

VI.

It must be remembered that before her marriage Clara Wieck had become a distinguished pianist. Her interest and activity in music did not lessen. She and her husband made many journeys, the object of which was to produce new works and to

play. In 1844 they went to St. Petersburg. Schumann disliked to go, having grown very fond of the pleasant home life which he and his wife had established. They set out in January. The tour which included the greater towns of North Germany, Russia, and Sweden was attended with success. In St. Petersburg Clara Schumann played before the Court. At one concert the B-flat symphony was performed under the composer's baton. There is an interesting allusion to Mendelssohn in a letter addressed by Robert Schumann to Wieck, from Russia, in which he says that the Spring Song (Song Without Words, No. 30) is everywhere so much admired that Clara has always to play it several times. The emperor demanded it three times.

Returned to Germany Schumann decided upon two important changes in his affairs, each of which must have cost him much deliberation. The one was to sever his connection with the journal; the other was to leave Leipsic and to settle in Dresden. He arrived there with his family in October, not a little broken in health. The years to come were of feverish activity, increasing suffering, and of greater accomplishment at times; a period of intense labor being followed by one of retirement from work. Finally his mind passed beyond control and his activity was ended.

This unfortunate condition did not, however,

result at once. The twelve years which Schumann lived after he settled in Dresden witnessed some of his greatest achievements. He composed many works in these years, traveled with his wife, assumed new duties, and found enthusiasm for his work, save

CLARA SCHUMANN.

toward the end. His production, when the spirit of work was on him, was—as a biographer has pointed out—almost unnatural, coming to a climax in 1849 when his compositions numbered thirty, and included the Faust music, songs to Wilhelm Meister, and music to some of Lord Byron's poems. The

previous year (1848) he wrote between August 30 and September 14 a "Christmas Album for Children Who Like to Play on the Piano." This is the widely known opus 68.

Schumann and his wife traveled extensively that he might attend the production of his works or that she perform on the piano. Everywhere they received the warmest greetings and the most genuine admiration. In Dresden, Schumann was invited to accept the post of music director to the Chorus Club. The interest which he took in this—which inspired him to compose works for chorus use—led to his being invited to accept a similar position in Düsseldorf; the one in which we saw Mendelssohn.

After much deliberation, in which he sought by correspondence, carried on with Ferdinand Hiller, to know about the duties, the town, expenses of living, travel expenses thither and so on, he accepted. He seems to have wished not to go there, hoping to find sufficient work in Dresden to enable him to settle there permanently. But this work not forthcoming he finally decided to go to Düsseldorf where he arrived in September, 1850, and was as heartily and honorably received as not long before he had been welcomed by the people of his native town. The new work attracted him at first, but he did not make a success of it. The program of the first concert at which he presided is significant:

C-major Overture (Op. 124)), ...*Beethoven.*
G-minor Concerto (Piano and Orchestra),...*Mendelssohn.*
(Madame Schumann, Pianist.)
Advent Song (Motet for Chorus and Orchestra), ...*Schumann.*
A-minor Prelude and Fugue, ...*Bach.*
(Madame Schumann.)
Comala, ...*Gade.*

Schumann retained this position for three years, occasionally traveling with his wife. Always he busied himself intensely with composition, except in those inevitable periods of depression which followed upon great activity. One is astonished to read in his yearly catalogue of compositions, titles so many and so varied; works they are which were written by a man who was continually battling for his health. The mind which had been so long bending under the strain finally gave way. One day in February he arose from a quiet conversation with two friends, went out, and threw himself from a bridge into the Rhine. He was rescued but lived in retirement until the day of his death, July, 1856. He occasionally received guests. Joachim and Brahms were among the last to visit him. The excitement following upon conversation with his friends so disturbed him that finally visits were not allowed. He had a piano and spent many hours at it, his mind directing him to play in an odd, illogical, and unsettled manner.

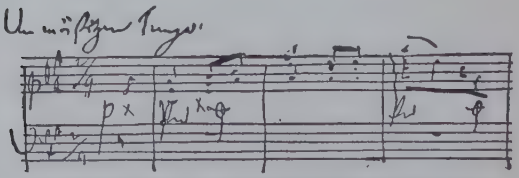
He was buried south of Düsseldorf, in Bonn, where a great master was born in 1770.

VII.

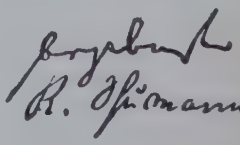
Schumann's complete works include many forms and varieties of composition. He wrote with especial significance for the piano, being in fact the author of a new idiom for that instrument which the opinion of Franz Liszt already referred to shows to have been difficult for the average concert-listener to understand. His titles are as unique as his style of composition. They show how much the fanciful, the grotesque, the delicately poetic occupied his thoughts. Here are some of them, unknown practically before his time: Arabesques, Butterflies, Why? Whims, The End of the Song, The Poet Speaks, The Stranger; all rarely fanciful and, no doubt, suggested to him by the imaginative reading which as a boy he found on the shelves of his father's book-shop.

Schumann wrote abundantly for the piano, in solo, four-hand, and duo arrangement, and for piano with orchestra, and with smaller sets of instruments. (The Piano trios, opera 63, 80, and 110; the quartet, opus 47, and the Piano quintet, opus 44, have already been mentioned.) For organ he wrote six fugues on Bach's name. (His interest in this instrument dates from his school-work under Mendelssohn in Leipsic.) For orchestra by far the most

significant works are the four symphonies, and the Overture, Scherzo, and Finale. Vocal works of all kinds he wrote freely, including large forms, Paradise and the Peri; Genevieve, an opera; music to Faust; and songs for one, two, three, and four voices. It is interesting to note in the titles of his piano works and in the text he selected for vocal works the tendency of his mind toward literature. Jean Paul, the ideal of his youth, may be said truly to have been a lasting influence.



"LÄNDLICHES LIED" FROM NO. 20, ALBUM FOR THE YOUNG.



TABULAR VIEW.

1810.	June 8, born at Zwickau. Early piano lessons.
1826.	Death of his father.
1828.	Leipsic University as *Studiosus juris.* To Heidelberg. Thibaut.
1830.	Return to Leipsic. Piano study with Wieck. Harmony and composition with Heinrich Dorn.
1834.	Founded *Neue Zeitschrift für Musik.*
1835.	Sole editor of the journal.
1838.	To Vienna.
1839.	To Leipsic again.
1840.	Degree of Doctor of Philosophy from the University of Jena.
1843.	A member of the faculty of the Leipsic Conservatory.
1844.	To Dresden, preceded by a concert tour to Russia.
1847.	Director of the Liedertafel.
1850.	To Düsseldorf.
1853.	Discontinued his official duties in Düsseldorf.
1854.	Illness.
1856.	Died July 29.

QUESTIONS.

I.

1. Where, and in what year, was Robert Schumann born?
2. Was he originally intended for the profession of music?
3. How old was he when he finally took up music seriously?
4. Tell about his early days in school and home.
5. Who was his first teacher?
6. What was his first large composition?
7. What skill had he in common with Handel and Beethoven?
8. To whom did the father appeal for assistance and direction in Robert's musical education?
9. What did Schumann lose by continuing his music without a teacher?
10. In what famous universities did he study law?
11. What resulted from his social relations in Leipsic?
12. Who was the distinguished teacher of piano under whose influence Schumann came, in Leipsic?
13. With whom did Schumann become acquainted in Heidelberg, who was a famed jurist and a lover of music?
14. What opportunity had Schumann of participating in chamber music in Leipsic?
15. What great work did Schumann and his friends have at hand constantly?
16. What did he say of it in his Rules for Young Musicians?
17. Tell of his journey to Heidelberg, and the subsequent travel.

18. What famous violinist did he hear while in Heidelberg?
19. What is opus 1 of Schumann? opus 3?
20. Who were Schumann's teachers on his return to Leipsic?
21. How did Schumann ruin his prospect of becoming a great pianist?
22. What mistaken idea was at the bottom of his experiment?
23. Whom did Schumann warmly advocate in his first published article?
24. What publication did Schumann and his friends establish?
25. When did the first number appear?
26. State fully the purpose of this journal.
27. State an instance of the reception of Schumann's works in England.
28. Name some of the composers appreciatively mentioned in the *Neue Zeitschrift.*
29. What did Schumann intend to convey by the words Florestan and Eusebius?
30. Tell what you can of the Carnival, opus 9.
31. What honorary degree was bestowed upon Schumann? By what university?
32. Whither did he take the *Neue Zeitschrift* in order to increase its scope of utility? Did he succeed?
33. What composer's works did he interest himself in while in Vienna?
34. When and to whom was Schumann married?
35. In what may Schumann's compositions up to 1840 be said to differ from those of other composers?
36. What was the result of Liszt's effort to introduce them to European audiences?
37. How did Liszt, later, express his conviction regarding an artist's duty to himself and to the public, in respect to what he should play?
38. In what form of composition did Schumann particularly express himself in the year of his marriage?

39. How many symphonies did he write?
40. In what year was the first symphony brought out and where?
41. Name some other important concerted works.
42. In what school was he a teacher?
43. What led Schumann to write his opus 56 and opus 58?
44. Whither did Schumann move from Leipsic?
45. What now famous work did he write in 1848?
46. What position did Schumann hold in Dresden?
47. For what position did he give up his Dresden home?
48. Where is Schumann buried?
49. What master was born there in 1770?
50. What inclination is expressed in Schumann titles?
51. Make a list, from the text, of Schumann's works.
52. When and where did Schumann die?

II.

53. Who were Heinrich Heine and Jean Paul Friedrich Richter? Give dates of both.
54. Give dates, birth-place, and full name of Paganini.
55. What is opus 2 of Chopin?
56. Translate the title of Schumann's journal.
57. What do you understand by the words Davidsbündlerschaft and Philistine?
58. Tell what you can find of Liszt, Joachim, Brahms, and Gade.
59. Make a list of the Schumann works you know; of those you have heard.
60. What is meant by a fugue "on Bach's name"?

The boldest and proudest poetic spirit of the time.

—Robert Schumann.

FREDERIC FRANÇOIS CHOPIN.

1810–1849.

FREDERIC CHOPIN

FREDERIC FRANÇOIS CHOPIN.

I.

The early years of the nineteenth century gave birth to some remarkable men. In music we have already learned a few great names: Mendelssohn, Schumann, Wagner, Verdi, and Franz Liszt. Among men of letters there were in England, Macaulay, Dickens, Thackeray, Tennyson, Darwin, and Browning; in America, Longfellow, Whittier, Holmes, and Emerson. All these men were born between 1800 and 1812. At that time there were living Haydn (until 1809), Beethoven (until 1827), and Schubert (until 1828) of the older musicians; Goethe (until 1832), Wordsworth (until 1850), Bryant (until 1878), among writers of verse; and Scott (until 1832), Cooper (until 1851), and Irving (until 1859), among writers of prose.

In the year of Chopin's birth—1809—some distinguished men were born. It is significant to mention even these: Mendelssohn, Tennyson, Darwin, Holmes, and Lincoln. Longfellow, whose early poems

were published in 1839—just as Mendelssohn, Schumann, and Chopin were entering upon manhood—was in Europe at Heidelberg during the days when Thibaut was lecturing there. We met him, remember, when Schumann went thither to study law. Or, rather, it is Paul Fleming whom Longfellow makes the traveler; enjoying delightful days with the Baron; whom he describes as one to "pursue all things with eagerness, music, poetry, painting, pleasure, even the study of the Pandects." In Hyperion, Longfellow depicts Fleming and the Baron, strolling up the Hauptstrasse and thence to the Rent Tower, "to look down into the garden and see the crowd below us." And the first person to attract their attention is Thibaut. "And what a motley crowd is in the garden! Philisters and sons of the muses. And there goes the venerable Thibaut taking his evening stroll. Do you see him there with his silver hair falling over his shoulders, and that friendly face, which has for so many years pored over the Pandects? I assure you he inspires me with awe. And yet he is a merry old man, and loves his joke, particularly at the expense of Moses and other ancient law-givers." It was he who wrote *Ueber die Reinheit der Tonkunst*, of which Schumann said, "A fine book. . . . Read it often as you grow older." Indeed it was fine. People called it the Golden Book.

This, then, was one of the many events that were

taking place when many men whom to-day we call "great men" were boys and youths. When they were men, famous books like Vanity Fair and Pendennis were appearing. Vanity Fair came out in 1845; Longfellow's Evangeline in 1847, the year Mendelssohn died. Earlier, in 1836, Pickwick Papers appeared, the year that Mendelssohn married, that Richard Wagner was conductor of an orchestra in Riga, and that Robert Schumann was busy with the journal and soon to think of taking it to Vienna.

II.

In such an active intellectual era was Frederic François Chopin born, March 1, 1809. His birthplace was Zelazowa Wola, near Warsaw, in Poland. His father was a Frenchman, his mother a Pole. The boy's sympathies were keenly those of his mother's country, though it chanced that his residence was for many years the land of his father. As a boy, Chopin was trained in music; his father, who was a teacher in the Warsaw Lyceum, and later on had a private school, no doubt divined his talent and took care that it should be adequately cared for by good teachers. At the age of nine, the boy played in public, and is said to have caused much wonder by his performance. He was a student at the Lyceum, studied piano under a Hungarian teacher

named Albert Zwyny, and harmony, counterpoint, and composition under Joseph Elsner, director of the Warsaw Music School, composer of many works, including nineteen operas, and author of treatises on music and language.

At twenty-one Chopin left Poland, having been thoroughly trained by these two men. He was a brilliant pianist, well educated generally, and capable of treating his original music-thoughts in a scholarly manner. Twenty-one years had not only educated this sensitive youth, but they had permitted him to absorb what one may call the sentiment of Poland. Its earnestness, its self-defense, its fight for liberty—these and the rhythm and character of its folk-songs and dances sank into him and found an abiding-place; an abiding-place which, like ground with seed, would soon yield it up again glorified in bloom.

The boy's objective point on leaving Warsaw in 1830 was Paris. This was not his first departure from home. At eighteen his father had sent him to Berlin—that was in 1827—to hear music and to meet musicians; a tour on a small scale like that made by Felix Mendelssohn at the instigation of his father. And it was followed by another short journey, this time to Vienna in 1829, where he played and improvised to the greatest delight of every one. Between this journey to Vienna and that to Paris, referred to above, Chopin spent a few months at home in quiet

study, composing in that time two works which alone are masterly productions. These are the piano concertos, the one in F-minor played by the composer in Warsaw, a few days after his twenty-first birthday; the other, his concerto in E-minor, finished in August of the same year and played by him in concert in October. Both performances won him recognition as hearty as it was deserved. Poland was justly proud of its talented composer. On the way to Paris he gave concerts in Vienna and Munich. "He appeared like a meteor in the heavens, sending out luminous splendor." *

It is a sad, yet proud picture, this of the young Pole with his portfolio of compositions under his arm, setting out from his mother's country and going to his father's; more especially when we think of the simplicity of the youth himself, the faith in his genius which those who loved him had, and of the pride the nation felt in him. And it is sadder yet, when we think that he never again saw the land of his birth. Henceforth, Chopin knew Paris as his home. He traveled comparatively little; preferring, it seemed, to live quietly in the city of his adoption.

Arrived in Paris he found a delightful group of writers, artists, and musicians, all of whom welcomed him: Liszt, Hector Berlioz, Ernst, the violinist;

* Dr. Riemann.

Meyerbeer, the opera composer; and the writers Heine and Balzac. His playing charmed all in Paris as it had previously in Warsaw and Vienna. But at that time the reigning fad, Kalkbrenner, assured Chopin that he would need to study with him three years to become a proficient pianist. Chopin, modest and unsuspicious, thought upon this, wrote to his father and mother about it, and by following their advice and that of his old teacher, Elsner, he escaped the misfortune of placing himself in the hands of a man whose only satisfaction could have been to call so great a genius his pupil.

In Paris there appeared Chopin's first published composition, his Opus 2, Variations on the theme La ci darem from Don Juan. This was the work which Schumann welcomed so heartily, announcing a new star in the firmament. The critique was entitled An Opus 2. It is interesting to read what Schumann said: "Eusebius had just stepped softly into the room. You are familiar with the ironical smile on the pale face, by which he tries to excite attention. I was sitting at the piano with Florestan, who is, as you are aware, one of those peculiar musicians who prejudge everything new and extraordinary. But to-day a surprise awaited him. With the words, 'Hats off, gentlemen: a genius!' Eusebius laid before us a piece of music, of which we were not allowed to see the title. I carelessly turned over the

leaves. There is something fascinating in the enjoyment of music without sound. I think, too, that every composer has his own manner of writing notes; Beethoven's look different from Mozart's, just as Jean Paul's words do not look like Goethe's. But now it seemed to me as if quite strange eyes, flowers' eyes, basilisks' eyes, peacocks' eyes, were gazing at me. Light dawned in places; I thought I saw Mozart's 'La ci darem la mano' entwined in a hundred chords. Leperello seemed to be looking steadily at me, and Don Juan glided past me in his white mantle. 'Now, play it,' said Florestan. Eusebius consented, and we sat squeezed in a window-niche to listen. He played like one inspired, and brought forth an innumerable host of life-like forms; as if the enthusiasm of the moment had raised his fingers beyond their usual possibilities. With the exception, however, of a happy smile, Florestan only expressed his approbation by saying that these Variations might have been Beethoven's or Franz Schubert's if these composers had been piano virtuosi. But when he turned to the title-page and read,

LA CI DAREM LA MANO,
VARIÉ POUR LE PIANO-FORTE
PAR
FREDERIC CHOPIN,
ŒUVRE 2,

we both cried in astonishment, 'A second work!'

We were dumfounded, and could only exclaim, 'Yes; but this is something clever. Chopin—I never heard of the name, who can he be? An unmistakable genius. In the variations, in the concluding movement, and in the rondo, genius shines in every bar.' "

III.

The first part of the Paris residence was not successful. A concert which Chopin announced was poorly attended, and no teaching came to him. But after a while this changed. The change came about thus: Chopin was discouraged, so much so that he had determined to leave Paris and to go home. His friends, Franz Liszt among them, tried to persuade him to remain. But he was fully determined and made arrangements to leave. Chancing to meet in the street an influential friend, Chopin told him of his decision and bade him good-bye. This friend, too, urged him to reconsider, but to no purpose. Chopin did, however, agree to accompany him to a reception at the house of Baron Rothschild, and accepting this invitation, as it proved, caused him to give up his intention to leave Paris; for his hostess invited him to play, he charmed every one with his music, was importuned by ever so many people for lessons at once, and all in a moment found himself on the threshold of success.

Among the many people whom Chopin knew in Paris, no one exerted a greater influence over him than the distinguished author George Sand, who has pictured him in one of her novels, Lucrezia Floriani, in which he appears as Prince Karol. In this she represents him as "a highflown, consumptive, and exasperating nuisance," * a picture which proves either that the novelist was not endeavoring to draw from life, or that she was thoroughly tired of a friendship which she did all in her power to establish. She did write of him more kindly. For example: "Chopin talks little, and but rarely of his art. Yet when he does speak of it, it is with an admirable perspicuity and soundness of judgment and purpose. . . . But, except in cases of intimacy, he is reserved, and lavish of nothing but his piano. . . . He is a musician, nothing more. His thoughts can be translated only into music. He possesses an infinite amount of wit, discernment, and sly humor, but he has no knowledge of painting or of statuary." (The antithesis of the sentence is notable.) In an article on Chopin, Edward Dannreuther says: "Both Liszt and George Sand chose to paint Chopin as a feeble youth, continually at death's door, living in an atmosphere of moonshine and sentimentality. The truth was quite

* E. Dannreuther.

the reverse. He was not a robust person, but he did not know a moment's illness before the last ten years of his life."

The illness of which Chopin died first showed itself in 1837. He went south, with Madame Sand, to the island of Majorca hoping to find relief. But no relief came and during the remainder of his life he was an unwell man. Almost the only travel which he did in these years was to England and to Scotland. How modestly he was announced to the public as a performer may be judged from the following notice which heralded his appearance in Manchester, August, 1848:

> The Directors beg to announce to the Subscribers that a dress concert has been fixed for Monday, the 28th of August next, for which the following performers have already been engaged: Signora Alboni, Signora Calbari, Signor Salvi, and Mons. Chopin.

Chopin had previously played in London. The Musical World for July, 1848, the year before his death, had this to say about the matter:

> M. Chopin has lately given two performances of his own pianoforte music at the residence of Mrs. Sartoris, which seems to have given much pleasure to his audiences. . . . We were not present at either, and, therefore, have nothing to say on the subject.

The following year, 1849, Chopin again visited England and made the tour of Scotland. From this journey he returned to Paris thoroughly tired out; and in the month of October he died. He was buried

DEATH OF CHOPIN

in Pere-la-Chaise Cemetery, between two other composers, both Italians, and as unlike Chopin as any that ever lived—Cherubini and Bellini.

IV.

Chopin's complete works extend in opus numbers to 74, and there are a few others without opus numbers. But this does not mean that he wrote only eighty or so separate compositions. Of mazurkas alone he wrote more than fifty, twenty-five preludes, nineteen nocturnes, thirteen waltzes, twelve polonaises, two piano concertos, one trio for piano and strings, two duos for piano and cello, three sonatas, twenty-seven etudes, besides rondos, scherzos, ballades, fantasias, ecossaises, impromptus, variations, and other pieces for the piano, and sixteen Polish songs; a goodly number, taken all in all; and, let one notice, more exclusively for one purpose, than are the works of any other composer whom we have studied.

Chopin, like Schumann, was the author of a new idiom for the piano. In melody, in rhythm, in delicately woven passages of superadded notes he created an effect entirely new. It has been pointed out that although he wrote the same forms over and over again (mazurkas, waltzes, etc.), he clothed them in beauty so charming and so unlike one time with another that his art is inexhaustible. "He was a

great inventor, not only as regards the technical treatment of the pianoforte, but as regards music itself. . . . He spoke of new things, well worth

CHOPIN'S TOMB.

hearing, and found new ways of saying such things. . . . He is most careful to avoid melodic, rhythmic, or harmonic commonplaces; a vulgar melody or

a halting rhythm seem to have been instinctively revolting to him." *

Chopin knew Mendelssohn whom he met in Paris, and whom later on he met in Germany.

This journey gave him the great pleasure of meeting again his father and mother who had come to Carlsbad. But he never again saw Poland. When he departed in 1830 his friends gave him a silver cup, filled with Polish soil. This he kept lovingly all the years to the time of his death. It was sprinkled on his grave, and there was sung, as he had requested, Mozart's Requiem.

The funeral was held at the Church of the Madelaine, October 30, 1849, and Lablache, who had sung at Beethoven's funeral, in 1827, the Tuba Mirum by Mozart, sung it here, too.

FROM PRELUDE IN E MINOR, OP. 28, NO. 4.

* Grove's Dictionary of Music and Musicians. Vol. I, p. 349.

TABULAR VIEW.

1810.	Feb. 22, born near Warsaw, in Poland.
1819.	Appeared in public as a pianist. Lessons with Zwyny and Elsner. Two concertos.
1830.	Vienna, Munich, Paris.
1836.	Met George Sand, through Liszt.
1838.	To Majorca.
1839.	Announced by Schumann as the "boldest and proudest poetic spirit of the time!"
1839–1849.	In Paris.
1849.	To England. Died Oct. 17.

QUESTIONS.

I.

1. Name musicians and authors born in the early part of the nineteenth century.
2. Name some important men who were born in 1809.
3. What is a famous book by Thibaut?
4. What did Schumann say of it?
5. What was it also called?
6. Name some famous books that appeared in the first half of the nineteenth century.
7. When and where was Chopin born?
8. Of what nationality was his father? His mother?
9. What was his father's calling?
10. State what educational advantages Chopin enjoyed as a boy.
11. With whom did he study piano?
12. Who was another music teacher of whom he had instruction?
13. When did Chopin leave home never to return?
14. What was his mental equipment at that time?
15. What was his attitude towards his fatherland?
16. What travel had Chopin previously done?
17. How has Chopin's advent as a player been expressed?
18. Name the two great works he had already composed.
19. What city became Chopin's future home?
20. Was he an extensive traveler?
21. What distinguished people welcomed him in Paris?
22. How did Schumann and his friends greet Chopin's Opus 2?

23. In what work by George Sand does Chopin figure as a character?
24. Are the pictures of Chopin's physical weakness always truly expressed?
25. In what forms of composition did Chopin write?
26. What was new in Chopin's idiom for piano?
27. When and where did Chopin die? At what age?

II.

28. What is the nationality of each of the following: Mendelssohn, Schumann, Wagner, Verdi, Liszt?
29. Of Whittier, Macaulay, Dickens, Haydn?
30. Name two works of each writer whose name appears in the first paragraph of Chopin's biography.
31. Translate *Ueber die Reinheit der Tonkunst.*
32. When and where was Hector Berlioz born?
33. Name two or more of his works.
34. In what style of composition was Meyerbeer most active?
35. Name two or more of his works, give his birth and death dates, and birthplace.
36. Describe the mazurka. Give its tempo and meter.
37. Define prelude. What is its opposite?
38. Define nocturne, polonaise, scherzo, ballade.
39. Define ecossaise, impromptu.
40. Make a list of the music by Chopin that you know and have heard.
41. Define melody; rhythm.

A man of action.
—F. HUEFFER.

RICHARD WILHELM WAGNER.

1813-1883.

AGE 27

AGE 42

AGE 55

AGE 67

1813—RICHARD WAGNER—1882

RICHARD WILHELM WAGNER.

I.

As the works of Frederic Chopin are almost exclusively for the piano, so those of Wagner are for the stage. He wrote a few pieces for piano and a few for the orchestra but his worth is so directly that of a writer of opera that all else may be said to have no place in an estimate of his value as a composer.

Opera has been in vogue since the year 1600. In other words, since the settlement of the Plymouth Colony practically the entire history of opera has been made.

In 1594, what is generally termed, in the history of music, the first opera, was performed at the house of Jacopo Corsi. The libretto was by Ottavio Rinuccini, the music by Jacopo Peri and Giulio Caccini. Peri's opera Euridice followed in 1600. The "new music," as the style of writing illustrated by these operas was called, gained a firm hold and, in the centuries to come, developed remarkably. The great man, soon to appear, was Claudio Monteverde (born at Cremona in 1567, died in Venice in 1643). He

was "the first opera composer by the grace of God, a real musical genius, the father of the art of instrumentation." * In the history of music the student will find that the significant men in opera after Monteverde are Alessandro Scarlatti, Christoph Wilibald Gluck, Wolfgang Mozart, Carl Maria von Weber, Giuseppe Verdi, and Richard Wagner. Innumerable writers of opera have appeared; but the majority have been willing followers of a few leaders. By glancing at the period covered by the above names we shall see that the time from the birth of Monteverde (1567) to the present, is practically unbroken.

Monteverde,	1567–1643.
A. Scarlatti,	1659–1725.
Gluck,	1714–1787.
Mozart,	1756–1791.
Weber,	1786–1826.
Wagner,	1813–1883.
Verdi,	1813–

Opera is, then, three hundred years old.

Placing even one occurrence opposite each of the above names, will help us to keep them in mind:

Monteverde,	1567–1643,	Landing of the Pilgrims, 1620.
Scarlatti,	1659–1725,	Founding of Philadelphia, 1682.

* Dr. Hugo Riemann, Dictionary of Music, p. 553.

Gluck,	1714–1787,	Battle of Bunker Hill, Declaration of Independence, and
Mozart,	1756–1791,	Election of the First President of the United States.
Weber,	1786–1826,	War of 1812.
Wagner,	1813–1883,	First railway train (New Jersey, 1831).
Verdi,	1813–,	Discovery of gold in California (1849). Civil War.

Once again, to pass over the same steps.

During Monteverde's lifetime, all the plays of Shakespeare appeared.

During Scarlatti's life-time Bunyan's Pilgrim's Progress was written and printed. The first edition of Robinson Crusoe was issued in 1719.

During Gluck's life-time Goldsmith's Vicar of Wakefield, Johnson's Rasselas, and his Dictionary of the English Language were published.

During Mozart's life-time most of the poems of Robert Burns were written.

During Weber's life-time, the works of Scott and Byron were written.

During the life-time of Wagner and Verdi the works of Dickens, Thackeray, George Eliot, Tennyson, Browning, Longfellow, Emerson, Whittier, Holmes, appeared.

II.

When Wagner turned his attention to opera (his first works, Die Feen and Das Liebesverbot were written soon after 1830), the form was substantially two hundred years old. Meyerbeer was living in Paris; Rossini, Bellini, Verdi (born in the same year with Wagner) and Donizetti were living in Italy. We naturally inquire what attitude Wagner held toward the men and the works which at the time of his activity best represented the form in which he was destined to say so much that was new and attractive.

Wagner has himself said that his first ambitious opera, which was Rienzi, does not come within the pale of his best works. He has confessed to writing it for the sake of dazzling the public by using all the devices which he afterward condemned so cordially, and avoided. Henceforth, he entered upon what seemed to him to be the strait and narrow way. It was his effort to place opera in its every essential detail on a plane of great artistic finish. Everything must contribute to the perfection of the whole. In the old school of opera, the personality of the singers of the original cast had no little to do with the music. If the soprano had certain effective tones, if she could trill with astounding clearness, the music must be so made that these powers be

exhibited in their most favorable light. Hence, the opera became not infrequently a product influenced by conditions not within itself. The influence of the singer, and many other influences obtained, instead of true inspiration, directed the composer's pen. Occasionally there had been men who would not make every aria conform to some singer's whim. We read of Handel rebelling and of having stormy scenes with the singers.

This false condition had to be disregarded if one intended to produce an opera on a logical and artistic basis—that is to say on a basis as logical and artistic as the form will permit. Wagner approached the subject as a true artist approaches landscape painting. He chooses, if he paints from deep motives: (1) a landscape that in itself is a beautiful suggestion; (2) which permits the application of his personal genius; (3) which will make, in itself, a true art-product. So prevalent were the opposite conditions in opera that Wagner's efforts to reestablish the form on a true basis were met with disdain by nearly all. A few there were who, perceiving his ideal and believing as he believed, aided him. They were as a leaven. To-day the number of Wagner admirers, and the number who strive to understand the master, is greater than ever before.

The moment, consequently, that his efforts were noticed, that he attracted even a little attention, the

art-world began to quarrel about him and his theories. He was maligned but as he had based his effort on his clearest perception of truth there was a strength in what he did not merely hard to combat, but impossible. The strength waxed. To-day opera-houses present Wagner's works which not long since would not tolerate them. They have been greeted with derision; only to be greeted, after a time, with admiration. So much strength does there lie in the works of him who labors truly.

If the world scorned Wagner once—and there certainly was a time when it had little love for him—it pays him a curiously fitting tribute to-day. In Bayreuth he built a theater not only for the production of his plays exclusively but for their production in an ideal manner. And thither the world flocks to do him honor.

The Wagner theater is so constructed that the presentation of opera finds itself aided by the building. In the shape of the auditorium, in the place for the orchestra, in the distribution of the opera as to time, everything lends itself to the best results. The orchestra is out of sight, hence a certain amount of distraction in watching the instrumental performers is avoided and more attention gained for the stage. Again, all seats command the stage equally well, and as a result no amount of attention is lost to themselves or to others by people badly placed. All that may con-

duce to sight, hearing, and general ease of witnessing the performances has been done. And the success with which it has been accomplished is a tribute to the man whose thought not only supplies the text and the music but conceives how best to receive the

BAYREUTH FESTIVAL THEATER.

people who care to hear what he has prepared for them.

It is seen, then, that this man had a practical theory about everything that enters into the construction, presentation, and observation of an opera. Primarily it must be inspired by conditions within itself; such an accidental matter as a singer's trill must not influence the composer. Words, music,

scenery, and action must work together for the unified effect. The place in which the work is shown must not in any particular detract from this, but it must assist it. Furthermore, everything must be done to allow the listener to give his best attention; he must see well, hear well, and be comfortably seated; and he must not be kept too long at it. To the former the construction of the Bayreuth theater aims; the latter is secured by providing sufficiently long waits between the acts to rest the mind by change of scenes, to allow of one's fully realizing everything thus far given.

To all these matters, and to many others resulting, Wagner gave his attention. He wrote music as daringly original as were his constructive theories. He studied and prepared his own libretto, so making it that words and music should come into close union. That the advent in the works of one man of so much that was unlike established conditions should provoke question, criticism, and enmity is not to be wondered at. But Richard Wagner was a man of action, determination, strong conviction, and of great genius. When such a man undertakes to proclaim what he believes to be the truth, of what power are question, criticism, and enmity?

But the man who does all that Wagner did passes through stormy days.

III.

Richard Wagner wrote in all thirteen operas. His first works, already referred to, were written when he was about twenty years of age. His next work was Rienzi, founded on Lord Lytton's book of the same name, and was finished when Wagner was twenty-seven years old. The composer wrote his own libretto. Of the work and the causes which inspired him to make it Wagner has said: "I completed Rienzi during my first stay in Paris. . . . While writing the libretto I simply thought of an opera text which would enable me to display the principal forms of grand opera, such as introductions, finales, choruses, arias, duets, trios, etc., with all possible splendor." He wrote this work in the hope that it would be accepted by the Paris opera. But that institution rejected it promptly. It was given in Dresden two years later and achieved great success.

But Rienzi, nor any other opera, did Wagner hold a worthy object of art conceived on a plane which aimed to secure (as he confessed to have aimed) applause through brilliant finales, choruses, and the countless tricks of the old school. In his next work he had a higher ideal to strive for; and he had greater experience. The next opera was The Flying Dutchman. Wagner wrote both words and music.

The subject is said to have been suggested to him by a violent journey which he experienced on the North Sea on his way to London from Riga. This was before Rienzi was composed. The music to The Flying Dutchman was written before Rienzi had been presented to the public. It was given in Dresden, in January, 1843, and was a success; but a success less brilliant than that of Rienzi.

The principles—first embodied by Wagner in The Flying Dutchman—which were the foundation of his peculiar view of opera were to be further exemplified in his next work, Tannhäuser. The public, not yet conversant with such presentation of them as he had made in The Flying Dutchman, was unprepared to give a spontaneously hearty greeting to a further exemplification of them. Hence Tannhäuser, despite a magnificent cast, was received in no greatly enthusiastic manner. Wagner, however, believing in the right of his theory, proceeded on his way further to exemplify its principles. Tannhäuser was written when Wagner was thirty-one years old—the age at which Franz Schubert died—and presented the next year, 1845.

Three or four years later Wagner took so lively an interest in political matters and so openly and pronouncedly expressed his opinions, that he had to leave his country as an exile. He fled from Germany and went to Switzerland, where he lived for

ten years, writing there many of his literary works. Before being obliged to leave Dresden, Wagner had written another opera suggested to him in the study which the Tannhäuser libretto involved. This was Lohengrin.

This opera was produced in Weimar in 1850, under the direction of Franz Liszt. Wagner tells how this

HOF TRIEBSCHEN, NEAR LUCERNE, SWITZERLAND.

came about: "At the end of my last stay at Paris" (he had just fled from Germany), "when ill, miserable, and despairing, I sat brooding over my fate; my eye fell on the score of my Lohengrin, totally forgotten by me. Suddenly I felt something like compassion that this music should never sound from off the death-pale paper. Two words I wrote to

Liszt; his answer was the news that preparations for the performance were being made on the largest scale the limited means of Weimar would permit. Everything that men and circumstances could do was done in order to make the work understood." Wagner had to be content with knowing from Liszt the success of the work, for he was not permitted to hear it given. Nor for years could he witness the performance of his own works. But he settled in Switzerland, and instead of being depressed by being cut off from his own country, he worked the harder and multiplied his great productions. Here he wrote many literary works, "Opera and Drama" among them.

For some time past—indeed from the time of his Dresden residence—Wagner had been interested in the wonderfully rich mythological and historical matter which came before him in the preparation of Tannhäuser and Lohengrin. The result of his study was the planning of a libretto which, after many changes, finally took the form now known as the Trilogy, or group of plays to which he wrote as an introduction The Rhinegold. Up to 1855 he had finished the libretto and the music of two of the four separate works. In that year he was invited to assume, and he accepted, the position as conductor of the London Philharmonic Society. This place he retained one year without making a success of his

work. He returned to his expatriation and continued to write, producing next his opera Tristan and Isolde, which was accepted by the Vienna Opera house, rehearsed more than fifty times, and then given up.

During the years when Wagner was completing The Nibelungen Ring he wrote, besides Tristan and Isolde, another opera, perhaps the most popular of all his works, The Master Singers of Nuremberg—an opera somewhat closely related to Tannhäuser. This opera was first performed in Munich in Wagner's fifty-fourth year.

In 1861 Wagner visited Paris, where his opera, Tannhäuser, was given March 13th. The performance has been described as "one of the most complete *fiascos* of modern times." The house was filled with people who, by hooting, howling, whistling, produced a pandemonium that resulted in defeat. The cause was political, and was carried out by the Parisian Jockey Club. The greatest care had been taken to give the work an adequate representation. Forty thousand dollars were expended, and the work was rehearsed one hundred and sixty-four times.

In 1861 Wagner was so far forgiven his political indiscretions of the Dresden period as to be allowed to settle anywhere in Germany save in Saxony, and the next year that restriction was removed. He settled for a time in Vienna and heard there, for the first

time, his own work, Lohengrin. Two years later he

WAHNFRIED, WAGNER'S RESIDENCE AT BAYREUTH.

published the libretto of The Nibelungen Ring. This

came to the notice of Ludwig, king of Bavaria, who attracted by it, invited Wagner to come to Munich and bring his work to perfection there. This he did. But for a work so stupendous no theater in Germany was adequate to give it production. This led to the building of the Bayreuth Opera House, the corner-stone of which was laid in 1872. The building was finished in 1876. The Nibelungen music was now completed, and the four parts were given on the 13th, 14th, 16th, and 17th of August, of that year, under the direction of Hans Richter.

Wagner wrote one more opera, Parsifal. The music begun in 1878 was completed in 1882, in Italy, and was given at Bayreuth under his own direction in the summer of that year.

IV.

Richard Wilhelm Wagner was born in Leipsic, May 22, 1813, and died in Italy, February 13, 1883. Besides his long list of remarkable operas, he wrote two choral works, some orchestral works (one, a march for the Philadelphia Centennial of 1876), ten songs, and a few piano pieces. His first important work was an overture performed in Leipsic in 1830. At the Gewandhaus concerts in 1833 his "first symphony" was performed. In 1834 (he was then twenty-one) he received an appointment as opera-conductor at Magdeburg. Thence he went to

Königsberg and from there to Riga, in both of which cities he was a conductor. It was in sailing from

HOUSE IN WHICH WAGNER WAS BORN.

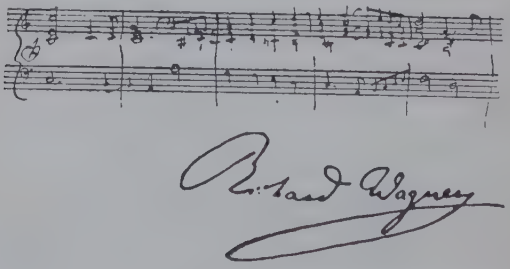
Riga to Paris, *via* London, that he encountered the

terrible storm during which the idea of The Flying Dutchman came to him.

Wagner was born a year later than Dickens, and two years later than Thackeray, both of whom he survived. He was a contemporary of Mendelssohn, Schumann, Verdi, Liszt, and von Bülow. His father, a municipal officer in Leipsic, died while the boy was yet very young. The mother married again. The step-father, Ludwig Geyer, an actor and painter, took the family to Dresden, where the boy went to school. Dramatic works seemed to give him the greatest delight. He read Shakespeare and was imbued with the idea of writing a tragedy. He did so; and employed so many characters, which he killed off in the progress of the play that he had to introduce their ghosts in the last act. He studied piano —but never learned to master it—and composition from Weinlig, cantor of the Thomas school. The symphonies of Beethoven influenced him very much. It was the Ninth symphony which was performed at Bayreuth at the laying of the cornerstone of the theater.

Of Wagner's conducting the works of Beethoven it has been said: "Mr. Richard Wagner, who always directs without notes, knowing the score by heart, exercises a marvelous and magnetic charm over his orchestra. He forces it to accomplish his wishes, does with it what he will, sure of being obeyed. He

animates and electrifies each musician, and always remains in sympathetic contact with the whole instrumental body. . . . He handles the orchestra like a gigantic instrument, with a certainty that never fails him. . . . To form an idea of this prodigy it must be witnessed."*



* Richard Pohl.

TABULAR VIEW.

1813.	Born May 22, in Leipsic.
1829.	Op. 1 and Op. 2 printed.
1833.	Symphony performed by the Gewandhaus orchestra.
1833.	Die Feen.
1834.	Music-director at Magdeburg.
1836.	Das Liebesverbot (on Shakespeare's "Measure for Measure"). To Königsberg.
1837.	Music-director at Riga.
1839–1842.	To Paris, by way of London. Composed Faust Overture, Rienzi, Flying Dutchman. Rienzi produced at Dresden, Oct. 20, 1842.
1843.	Flying Dutchman performed in Dresden.
1845.	Tannhäuser (Dresden).
1847.	Lohengrin written.
1848–1849.	Expatriated. To Paris, Zurich.
1850.	Lohengrin performed at Weimar, under Liszt.
1855.	In London as conductor of the Philharmonic Society concerts.
1859.	Tristan and Isolde finished.
1860–1861.	In Brussels and Paris—Tannhäuser at Grand Opera House. Wagner returns to Germany.
1864.	To Munich, at the invitation of the king, Ludwig II.
1865.	Tristan performed.
1868.	The Master Singers of Nuremberg first produced in Munich.
1869.	The Rheingold performed in Munich.
1872.	Laying of cornerstone of the Wagner theater at Bayreuth.
1876.	Formal opening of the theater.
1882.	First performance of Parsifal.

QUESTIONS.

1. Make from the text a complete list of Wagner's operas.
2. Give date and name of the first opera.
3. Who were its authors?
4. How old is the opera-form at the present time?
5. Give a list of opera writers of the first rank.
6. Name as many other opera-writers as you can.
7. Make a list of the operas you have witnessed.
8. How has Wagner explained that Rienzi does not come within the domain of his opera-theory?
9. State what Wagner included in his opera-theory.
10. Against what false condition did he aim his theory?
11. What opera writers lived during his lifetime?
12. What resulted on the part of the public as soon as Wagner undertook to carry out his theory?
13. How does the Bayreuth theater lend itself to the furtherance of his plan?
14. On what book did Wagner found his opera Rienzi?
15. What suggested the Flying Dutchman?
16. Why had Wagner to leave Germany?
17. Where did he reside during his exile?
18. What fortune attended the production of Tannhäuser in Paris, in 1861?
19. When was the Bayreuth opera-house formally opened?
20. When and where was Wagner born?
21. When and where did he die?
22. Name some of his works, other than operas.
23. Name at least six contemporaries of Wagner.
24. Whose works did Wagner admire particularly?
25. What has been said of his conducting?